THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Mr. Daly's Under Current the Ooze of the Culverts at the Docks—Conundrums Suggested by the Theatrical Career of a Bright but Soured Man—Unthinking Popular Favoritism the Great Iniquity of our Stage Art—The Flapdoodle Exuders Spoiling a Promising Young Actress—Sweet Lavender an Exposition of Bohemia—Comment on Several Timely Topics.

First of all let me make a correction. I am informed by an intimate friend of Miss Minna Gale that that estimable actress never saw Miss Terry play. As I said somewhere in these columns that she imitated her, I have got to say now it is a similarity without imitation. Miss Gale need not accept it as altogether flattering, for I do not think that Miss Terry is the greatest actress of our time.

Having purged myself of that, will you tell me why Augustin Daly should descend from his *papier maché* throne of comedy and go to wallowing in such fustian as that at Niblo's Garden?

Was the English booking system getting too irksome? Was German comedy too serene? Was he seized with the money-making mania of the melodramatic barn stormers?

I have thought of every possible reason and the thing remains a mystery in my mind. Is it possible that good work is not profitable that he tries his hand at bad? All good judges appear to agree that The Under Current is a very bad play made up of such currents as ooze out of culverts at the docks.

But this is only one of the conundrums that no man can answer. Mr. Daly is an agglomerate of stage-managing genius, play compounding cleverness, personal stubbornness and private pique. One of the best plays he ever made, if he did make it—and one of the best of its kind ever made by anybody—was called Horizon; but romantic, pictorial, stirring and essentially American as it was, he corpsed it in the casting, and then, getting mad with everybody and everything, buried it out of all reach. What an incorrigible want of adaptability to circumstances this shows.

Look at the fight he had over Pique. He would not speak to me for twelve years because I made the mistake of giving currency to the remark of some female authoress in Brooklyn that she had left a manuscript of that nature with him. During all those years I was growing to admire Mr. Daly. He made the bravest fight I ever saw for position and success, and he won both. But even when he was most prominent as a public purveyor he winced and squirmed at any reference to his methods or his work. His skin seemed to get thinner and thinner as his domain enlarged.

He has a recognized and a foremost place among the conservative managers of New York. His taste is equal, if not superior to Irving's. His discipline is absolute. He has made his theatre by its character, not by its advertising, and every member of his company is a favorite with the best class of theatre-goers.

And still he isn't happy. Somehow he has created the impression that he is a soured and disappointed man. I for one cannot see why. The Under Current looks like desperation. A man only makes such a play in his reckless moments.

But who can account for these things? As well try to explain why Steele Mackaye plays Gouroc in Paul Kauvar, or Louis Aldrich shelves The Kaffir Diamond because it did not fit the Broadway, or why Miss Dillon, the cussedest soubrette alive, should be given an ingenue part in Sweet Lavender, or why Mary Anderson selected Mr. Herbert Waring for a Claude, or why Rose Eytinge dosen't act, or why Miss Farren does.

These things belong to the inscrutable. Let us wonder mutely.

I have already said that Mary Anderson's Pauline, dropped, as one might say, as she passed on her Shakespearean way, shows much modification of Mary. Inadequate as the company was, her reappearance in this role gave us the measure of her advancement. It was in every respect a more discreet, significant, evenly-balanced and acceptable Pauline than the one we first saw her in.

For this very reason it will not suit the mob that are bellowing about "Our Mary."

This reminds me that a sharp letter came to me the other day through THE MIRROR complaining of me for always criticising Mary Anderson and Joe Jefferson and Barrett and Irving, and always saying kind things of the Marlowes and Vanes and Gales.

It was a jolly good letter because it was so true. If there is anything in this small world of criticism that I am proud of and would like to have somebody say of me when I am dead it is that I never fell into the mob of adulators who fasten on to the skirts of celebrity. My conviction is that the more eminent an actor is, the more worthy is he of that kind of unbiased examination that takes no heed of his eminence. I confess to a kindly leaning toward all the struggling talent that glints in obscure corners. That is where the helping hand is needed; that is where the word of encouragement falls on soil moistened with many tears.

What do you suppose I care for "Our Mary," or your Mary, or their Mary? What difference does it make what clan she belongs to, or which country she likes best at any particular point in her voyage? The only question is: Does her performance come up to her public claim? The larger her claim the larger and more accurate the scales to weigh it on.

The great iniquity of our stage art is unthinking popular favoritism. It broke out in riot when Ned Forrest was alive and fell with a war whoop upon one of the most exemplary artists the English stage ever produced. It mingled its thunders with Niagara whenever Clara Louise Kellogg made her annual landing on Plymouth Rock, and down to the present yelp of "Our Mary" it contains the gusto and the fumes of the original Ned Buntline.

The moment a clever woman rises above the crowd, the crowd wants to fall down and worship her, without knowing or caring for anything except that she has been hoisted up above their heads. Hence all the managerial petards for hoisting.

If "Our Mary," why not Our Mrs. Potter, or Our Margaret or Our Julia? Who is it that makes any one of them Ours, as if she were a regiment with banners?

Just at this moment Miss Marlowe is one of the most promising of our young actresses. She has the magnetic gift.

But see how the flapdoodle exuders are beginning to spoil her! Already she is divine, she is a genius, she is the bright particular "the stellar orb," "the paragon." Her beauty intoxicates, her talents benumb all reason. She is superlatively the greatest, the best, the supremest, the one of all the earth that Time has waited for to launch all the hoarded riches of its centuries upon.

If Miss Marlowe believes any or all of this rhodomontade she will be hurt the moment she comes up against a serious and just criticism.

BERTHA RICCI.

While she is thinking about it let us pay a little attention to Sweet Lavender.

This is a Robertsonian play in one room and two ideas. Pretty is the only word for it. By no possible means can you call it strong. Pinero appears to have recollected Caste unconsciously. Not that he has at all imitated that once favorite comedy, but he has used the same limitations and the same purpose, which is to be sentimental instead of passionate; jolly and comfortable instead of true; sweet and careless instead of vigorous and independent. You don't fall in love with his people, but you fall in love with the chambers—there is such an easy-going good-fellowship; such an absence of all prudery; such a soft nice, cosy air of bohemianism, that you live over in imagination those dear old days when your girl came to see you in your lodgings, and a red-headed fairy thought you were a hero, and you swore eternal fidelity to the chambermaid, and the Governor, God bless him! always came in and paid the bills.

Pinero didn't intend this play to be an exposition of bohemia, but it is.

I doubt very much that tipsiness can be made interesting for three acts. A drunken man on the stage is never a great feat of execution, and to make his drunkenness the main feature of his character is a risky piece of business. Mr. Le Moyne is such a good actor that he robs the part of Dick Phenyl of most of its disagreeable qualities.

The play has not much grip on the human sympathies. It is sportively bright in spots and tiresomely uneventful in other spots. The best thing in it to me was Mr. Charles Walcot's breezy assumption of the hearty English father. When he bursts unexpectedly into Clem's rooms everybody's heart went out to him.

I could not help feeling, as I looked at this play, what a rash verity there was in Clem's love for the red-headed Lavender. How like a boy it all was! She had made his tea for him, and as Horace Bream truly remarks, "In England while there is tea, there is hope." He immediately proceeded to love her with an undying affection. Sweet Lavender's mother had a very level head when she said he would soon get tired of her if he married her. I haven't the slightest doubt of it. He appears to be in one of those masculine conditions when anything with a petticoat on produces vows of eternal fidelity. But I am afraid Sweet Lavender in chambers is a great deal sweeter than it will be in the great field of matrimony.

Pinero handles sentiment very delicately, and he has a vein of unique humor. But he is not very dramatic. Somehow Sweet Lavender does not exactly reach the point of suspense or surprise.

While I am writing this Kate Forsythe has come in, looking very ruddy and wholesome, and has seated herself close to my writing table.

"Well," I said, "you are going to make a sensation at last."

"That's right—abuse me," she cried. "I dropped in here to tell you all about it."

"I know, I know. It's Jack Sheppard."

"No, it isn't. It's The Knights of Tyburn."

"Oh! But you play a man's part."

"Yes. Horse, dagger fight, fire-escapes, twenty-feet jump. Fancy me riding a horse without a side saddle. What do you think?"

"I think," said I, "if you play it well, it will be a genuine sensation. There isn't a man between the Barge Office and High Bridge that will not go to Niblo's to see you in trousers and top boots. Besides D'Ennery's play had an enormous go in Paris—the only reason why it has never been done here in the same style is because nobody thought of you."

The moment Kate was gone it occurred to me that there was a great chance here for a moral boom. Of all the deliciously wicked plays Jack Sheppard is the deliciousest. It revives all the inherent small-boy fiendishness of our natures. If I were Kate I'd get Dr. Howard Crosby's opinion of it before doing anything else. Robbery, murder, burglary, were never treated so gallopingly and gloriously as in this old melodrama. I never sat it out without wanting to rob a bank, and every man who sees Kate in top-boots will want to steal something—if it is only a kiss.

I always had a sneaking idea that if Steele Mackaye had put Kate into Paul Kauvar the Diane of that drama would have had some mien. When he was playing it at the Standard there wasn't an actress in town that didn't spout the flaming lines of Diane's great situation:

"No longer Diane de Beaumont, but, thank heaven, Diane Kauvar!"

But nobody, with the single exception of Annie Robe, ever got into the situation with adequate Mackaye-ness.

Still there always was a little too much Mackaye to the representation—not to speak of the management. Steele Mackaye is like lightning—no good except to test things in his natural condition. The thing to do is to harness him, and no Franklin has yet been discovered. Harry Miner may have drawn him out of the clouds, but he hasn't regulated him.

Mr. Mackaye has no one to blame but himself, if we continually contrast the actual condition of his really great play with all the ideals of it that he created. It is worthy of a foremost place in American productions and successful popular enterprises.

Has it got that place now? Perhaps. My own belief is that he played Paul Kauvar better than anyone else. Why don't he play it? Is there anything that he can do better than anyone else—that he will do? I pause for a reply.

NYM CRINKLE.

The Crystal Slipper's Coming.

The engagement of The Crystal Slipper, or Prince Prettiwitz and Little Cinderella, which begins at the Star next Monday, is to be of four weeks' duration. This spectacular extravaganza was first produced at the Chicago Opera House, Alfred Thompson designing and arranging it.

"Of course there is not a great deal of profit in carrying one hundred people around the country when the Presidential question has the floor," said business manager Wemyss Henderson to a MIRROR representative yesterday, "but the attraction has had a remarkably prosperous career so far. With the extra people engaged in each city, two hundred people in all are engaged in the performance. The piece has been well received by the press of Philadelphia, Boston, Baltimore and Chicago, and if it receives half as favorable commendation from the New York papers the Star will hold crowded houses during the next four weeks.

"The work done by William Voegtlin and his assistants in The Crystal Slipper is brilliant, without being garish, and the costumes are as artistic as anything which Captain Thompson has yet designed. All the ballets are unique, and the ensemble is particularly good and striking.

"In the cast are John D. Gilbert, Eddie Foy, Charles Warren, Tom Martin, James E. Sullivan, Harry Kelly, Louis Nando, Marguerite Fish, Daisy Ramsden, Topsy Venn, Maude Waldemere, Mamie Cherbi, Ada Chamberlaine, Rose Franck, Belle Bowles, Babette Rodney, Ida Inness, Lulu Hesse, Mabel Morris, Olive Lynne and Beatrice Mooney. The principal dancers are Clara Qualtz, Clara Neumann, Madeline Morando and 'Little Tich.'"

At the Theatres.

STANDARD THEATRE—MONTE CRISTO, JR.

Edmond Dantes	Nelly Farren
Noirtier	Fred. Leslie
Mercedes	Marion Hood
Fernand	Fanny Marriott
Mariette	Letty Lind
Victorine	Sylvia Grey
Albert	Jenny Dawson
Carconte	Linda Verner
De Villefort	Charles Danby
Morel	Fred. Storey
Danglars	Charles Medwin
Caderousse	Alfred Balfour

The appearance of the London Gaiety company at the Standard is a revelation in the way of English burlesque. Our public had become so familiar with stale wheezes, vile puns, poor comedians and females that exhibit and do not perform, through the visits of the Thompson, Cameron and other troupes of the same class, that those who had never seen Miss Farren, Mr. Leslie and their associates in their London headquarters probably expected another "queer" show. If this was the case they were pleasantly disappointed, for a burlesque has never been so enjoyably presented in this town as Monte Cristo, Jr., is given by the Gaiety party

The audience at the Standard last Thursday evening—when the newcomers began their engagement—was large, representative and exceedingly cordial. Aside from the hearty applause honestly earned by the principal artists, the house tendered a vociferous welcome to each on his or her appearance, which must have carried the conviction that the generosity of American appreciation is only equalled by the spirit of American hospitality. As THE MIRROR predicted last week, the efforts of a few discreditable persons to give the occasion an anti-British flavor came to naught. The only demonstration was a kindly greeting; there was no hissing, and the solitary policeman in front had nothing to do but enjoy the performance, like everybody else.

The medium of introduction is not above the average burlesque in plot; but it furnishes abundant opportunities for fun and frolic; it fits the leaders with capital parts, and its lines are mostly bright and not too English to penetrate the Yankee skull. The programme says that Monte Cristo, *Jr.*, is by one "Richard Henry." Now we shrewdly suspect, although nobody on this side seems to have found it out, that this *nom de plume* shelters the identity of two clever writers and that it was manufactured out of the Christian names of Messrs. Butler and Newton, who collaborate the bright and readable gossip and lyrics that regularly appear in the London *Referee* under the signature of "Carados." Mr. Newton is further known to MIRROR readers by the name of "Gawain" attached to his breezy correspondence from the British capital.

Nelly Farren is a clever little woman; whose slender figure and artful use of costume, wigs and pigments make her look a good deal younger than she is; with a comic contralto voice, a delicious Cockney accent, a pair of nimble feet and plenty of vigor and dash. She isn't exactly pretty—her features are too large for that—but she is decidedly attractive nevertheless. She works like a female Trojan and her earnestness is backed up by a perfect knowledge of the most approved burlesque methods. She is supple and lively. When she smiles you think of Emily Soldene.

Miss Farren cannot vocalize a little bit, but she manages to "fake" through a comic ditty, by half reciting, half singing, the words, throwing in a lot of expressive gestures, and leaving the rest to Providence and the band—with eminently satisfactory results. Her "It's a Funny Little Way I've Got," with an indescribably quaint cockaigne rendering of the last word and its rhymes, fairly brought down the house and compelled encore upon encore. Altogether—Miss Farren completely ingratiated herself into the favor of her see-ers and hearers. Her popularity in this community is assured.

Mr. Leslie is an old favorite with our public, whose long absence has not affected its liking for him in the least. The latitude of burlesque affords him an opportunity to show off many little tricks and accomplishments whose existence was not suspected when he was connected with the more staid environment of opera comique. Mr. Leslie is remarkably proficient in the development of pure and unadulterated nonsense—but it is clever and mirth-provoking nonsense which must not be confounded with the silly imbecilities that so often disgust us in the indigenous "farcical absurdity" of Hoytian origin.

There is neatness, dispatch and touch-and-go lightness about everything that Mr. Leslie does. There is also a subtle humor and a certain picturesqueness in his protean performance of Noirtier which fascinates and pleases. He sings capitally. His wonderful versatility and comic resourcefulness put him head and shoulders above all other burlesque comedians, foreign and native. Nearly everything he did elicited laughter and unstinted applause.

Marion Hood, who is the Mercedes, has a beautiful face of a somewhat unusual type and a voice small in volume but of noteworthy flexibility and freshness. Misses Marriott, Dawson and Verner were capable in small parts. Mr. Danby and Mr. Storey did some agile and acrobatic dancing which caught the fancy of the house.

Next to Mr Leslie and Miss Farren the terpsichorean achievements of two pert and pretty girls—Letty Lind and Sylvia Grey—were the most meritorious features of the whole show. It would be difficult to decide which is the more lissome, graceful and airy, or which gyrated and kicked with more ease and abandon. They were a novelty and a surprise and they could not complain of their reception, unless on the score that the demands upon their compliance constituted too much of a good thing.

All the girls of the chorus are pretty and vivacious. They do more than stand around showing their charms of person and costume. Their groupings and evolutions are skilfully executed. Charles Harris, who stage-managed the production, could not desire a more intelligent body of auxiliaries. Six scenes are exhibited in the course of the three acts. They are all well done, but the view of Marseilles harbor, the Chateau d'If and the showy jewelled cave are especially effective.

The piece is gotten up altogether on a lavish and elaborate scale, and the visit of the Gaiety company is a glittering event in burlesque annals.

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Mr. Palmer, on Wednesday evening of last week, opened his fifth season at the Madison Square with a *reprise* of Robert Buchanan's Partners, taken, as he himself with commendable frankness informs us, from the French of Daudet. In fact, as many of our theatregoers know, Mr. Buchanan has used hardly more than the main theme of "Fromont Jeune," the financial and domestic treachery of the younger partner and the honest, affectionate character of the elder. In minor details, in the denouement, and in the whole tone of the piece Mr. Buchanan might have claimed originality with far more justification than sundry of his compeers who blaze on programmes and billboards with new works "adapted from" or "suggested by" the French, or even heralded as original with no hint of foreign dramatic paternity.

The piece is, as during last season, well played, though it shows, on the part of the actors, some of that hardening tendency incident to long runs. Mr. Salvini is very impressive as Borgfeldt. The warm-hearted impetuosity and manly sorrow of the kindly German banker have developed, in Mr. Salvini's interpretation, to undue proportions. He plays too slowly and over-accentuates his details of voice, gesture and movement. The part would gain, both in text and action, by a little condensation.

Miss Burroughs plays Claire in rather a commonplace way in the earlier scenes, but rises to a good, strong flash of dramatic passion in the fourth act. Mr. Holland, with a flavor of caricature, is airy and humorous as Bellair.

Mr. Stoddart gives his well-known picture of the rugged but faithful old clerk, and little Gertie Homans, as Gretchen, is a wonderfully childish child.

Nannie Craddock made her first appearance in the small part of Alice, and acted with a simplicity, truth, and quiet self-possession which speak well for her future career, as also for the educational methods of Mr. Boucicault, who has had her in training.

Partners is drawing large houses and its success will probably delay the production of Captain Swift a week or so beyond the date originally intended.

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The Deacon's Daughter was given on Monday night at the Grand Opera House, by Annie Pixley and her company. Miss Pixley played Ruth Homewebb with her accustomed vivacity. She sang some new songs. Her song with whistle accompaniment, assisted by the orchestra, brought down the house three times.

M. C. Daly, as Josiah Homewebb, was refreshingly pure in his impersonation of the old hayseed in the early part of the play. Mollie Ravel was much liked by the audience for her impersonation of Mary O'Dougherty. Adelaide Yeaton played the old woman's part, Rachel Homewebb, very satisfactorily. The support was fair considering the nature of their work. Next week, A Parlor Match.

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The Merchant of Venice was acted on Wednesday night of last week by Messrs Booth and Barrett and their company at the Fifth Avenue Theatre. There was a large audience in attendance and the performance, histrionically considered, was in every respect superior to that of Othello. The scenery used, with one or two exceptions, was that employed in the latter production.

Mr. Booth, in Shylock, showed none of the carelessness that was noticeable on the opening night of the engagement when he played Iago. He has seldom been seen under better circumstances or to greater advantage, and the enthusiasm excited among the spectators by his splendid performance was great and gratifying.

Mr. Booth's conception and performance of the character are well known. He gives it the traditional interpretation, which, after all is said and done, is the most consistent, logical, satisfactory and effective. His reading, always beautifully clean-cut and correct, is especially fine in this play. The speech to Antonio and the exit after the trial were points which drew forth acclamative approval.

Mr. Barrett played Bassanio very acceptably. Of course the part does not permit any particularly ambitious endeavor or achievement, but he gave it its just proportion in the representation. Mr. Lane was an excellent Antonio, despite his customary peculiarities of speech and gait. Mr. Rogers made a capital Gobbo and Mr. Fawcett a good Launcelot.

The Portia of Miss Gale, barring its elocutionary faults, was an agreeable presentation. The reading test of the role—the "Quality of mercy" speech—she met somewhat lamely. Miss Gale, could she but rid herself of some of Mr. Barrett's eccentricities of enunciation and accent which, through constant artistic association she has, perhaps insensibly, acquired, would no doubt prove a very praiseworthy artist. She has personal beauty, a good deal of feminine charm in motion and bearing, and she is evidently earnest and studious. But professionally speaking, Miss Gale is, as we heard an old playgoer say, completely Barrettized.

Othello and The Merchant of Venice continue alternately to fill the bill at the Fifth Avenue this week. The engagement of the tragedians will continue until the close of the first week in January—or eight weeks in all.

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Tony Pastor's Theatre was crowded to the doors on Monday night by an enthusiastic audience that had gathered to welcome Harry Kernell and his specialty company. The show is an excellent one and contains many novel features. The Three Carnos did some marvelous tumbling; James Reilly gave several clever dialect impersonations; Harry Kernell, in his walks and talks, convulsed the house with his comicalities; Lillie Selbini followed in a unique juggling act while perched upon a revolving ball; Frank Bush's amusing dialect songs and stories were warmly received, and the Braatz Brothers did some exceedingly graceful and at the same time difficult tumbling. The entertainment was brought to a close with the farcical sketch, Seven Miles. A special holiday bill is announced for next week.

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Mr. Dockstader and his minstrels returned from their Boston trip on Monday evening and were welcomed home by a large house. The first part was up to the usual standard, while in the olio Franks and Marion's acrobatic specialty, the Hon. Lewis' colloquialisms, and other features entertained the spectators hugely.

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The Howard Athenæum Specialty company drew a crowded house to the Windsor Theatre on Monday evening who heartily applauded the several members of this excellent company. Paul Cinquevalli was the star of the evening, giving an extraordinary exhibition as an equilibrist. Wood and Sheppard were clever in a burlesque musical act. Lydia Yeamans sang a number of ballads sweetly, and Miss Ida Heath did some very graceful dancing. The performance closed with The Musical Knife Grinder. W. H. Power's The Ivy Leaf will be the attraction next week.

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J. H. Wallick and his trained horses opened at the Third Avenue Theatre on Monday to a wildly enthusiastic audience. The cast is a capable one, and the scenery is good. Next week, We, Us & Co.

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Paul Kauvar moved down town on Monday and opened to a packed house at the People's, where its success continues. Owing to the sudden illness of Carrie Turner, the part of Diane was assumed by Ellen Mar, who rendered it to the entire satisfaction of the audience. Next week, Jim the Penman

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Zitka at the Thalia on Monday drew a crowded house. The principal members of the company, T. J. Commerford, J. N. Drew and May Wheeler, were capable and well rewarded for their careful work. Next week, Mrs. McKee Rankin in The Golden Giant Mine.

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A MIRROR play-noticer went over to the Criterion Theatre on Monday evening. The play was Howard P. Taylor's Infatuation, the interpreteess Floy Crowell and her company.

The piece is of the society comedy sort and may be accounted one of the better of its kind. If it has few strong situations, on the other hand it has few slow moments, and consequently is well suited to the entertaining of the average theatre-goer

Miss Crowell is a petite person, young and comely, a skilled actress, and judging from the manner in which the members of her company acquit themselves, a clever directress. The performance she and they give would pass muster anywhere. In not one among them is there any tendency to exaggerate—they are all content to produce their effects in a legitimate, natural manner, which, in a traveling company playing, for the most part, in the smaller cities, is certainly unusual.

The most telling personation in the list is, probably, that of Philander Dermott by Charles W. King. Mr. King's Philander is a most enjoyable bit of serio-comic character delineation.

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Sweet Lavender has deepened the very favorable impression created by it on its first performance at the Lyceum. It is generally pronounced a charming play, exquisitely acted. It will undoubtedly have a long run.

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The silly Brass Monkey continues to draw large houses to the Bijou. It is a good thing for anyone to see who wishes to recuperate his intellectual powers by a complete cessation of mental activity. Indeed, for the accomplishment of that purpose, there is nothing else so efficacious unless it be a dose of chloroform. Everything has its uses in this world—even A Brass Monkey.

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On Saturday nights during Miss Anderson's engagement at Palmer's Theatre she will vary the bill from The Winter's Tale, which is to remain the feature of the whole engagement. The houses have been large. On last Saturday evening The Lady of Lyons was given with Miss Anderson as Pauline.

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The Old Homestead, with its many wholesome attractions, continues to draw large houses to the Academy. The success of the run is richly justifying the expectations of the management.

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Mr. Daly's slump, The Under Current, is still on Niblo's programme. The piece is one of the cheapest and poorest melodramatic concoctions yet evoked.

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This, the second week of Mr. Dixey's engagement in Adonis at the Star, is being attended with prosperity. Next Monday The Crystal Slipper, which had a long career in Chicago last Summer, will be seen here.

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Mr. Barnes of New York is constantly gaining in popularity at the Broadway. The date of Little Lord Fauntleroy's production there is consequently somewhat indefinite.

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The Yeomen of the Guard is still a potent stimulator of curiosity and interest at the Casino, where the attendance is the largest in the history of the house.

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She is having a boom at the Fourteenth Street Theatre, where it is in its final week.

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Waddy Googan is to hold the boards at the Park for some weeks to come. It is proving a sterling attraction.

The Musical Mirror.

The musical public is at no loss in defining with precision Mr. Rosenthal's exact position as a pianoforte virtuoso. Virtuoso is eminently the proper word in the premises. Of specific virtuosity, of the most thoroughly developed and skilful technique, he has probably more than any other artist who has appeared in this city; he certainly has no superior. His command over mechanical difficulties is simply phenomenal. It is hard to conceive of any human composer writing anything which Mr. Rosenthal could not play at once and with ease. His style, moreover, has virtues of a high order. His touch is clean, firm and powerful, his tone pure and resonant in the highest degree. His forte passages have all the thunderous force and majesty of a splendid machine, but even in the wildest storm of his FF. he never muddles or bangs. His runs have all the liquid ease of Joseffy's, for instance, but with a certain crystal sparkle which contrasts with the gossamer and velvety quality of the other. It might not be an over-fanciful figure to compare the one to the filmy tracery of the spider's web, the other to the same web hung with the myriad gems of the dew drops.

In fact this clear, firm, definite sonority, both of touch and tone, is a marked characteristic of his work. His amazing velocity, too, keeps the auditor in breathless surprise. He is almost the only player we can remember who never, in the most crowded bar, has to slacken the *tempo* in the least to get in a very rapid run. That his gradation and shading are of infinite delicacy is almost matter of course. In taste and refinement as well as in skill, accuracy and power, Mr Rosenthal may challenge comparison. So far as brain and finger can carry him he is well-nigh peerless.

It is where mechanical resource ends and feeling begins that he seems to fall short. On the hearing of Tuesday afternoon Herr Rosenthal cannot be called a poetic player; imagination and soul are not prominent traits of his work. On this judgment it will be pleasant to return if later hearing should warrant.

Of the Tuesday afternoon programme at Steinway's it is natural that those numbers should have been best played which called for simple brilliancy, such as the splendid difficulty of the third movement in the Weber A flat major sonata, and the sparkling vivacity of Mr. Rosenthal's own composition, Am Springbrunnen. The Liszt Rhapsodie Hongroise was magnificently rendered in technical regards, but to our thinking missed something of the wild Magyar spirit in its interpretation. By parity of reasoning, the Chopin nocturne and waltz were, though correct, not informed with all the feeling that the composer meant they should express.

Master Kreisler was heard to great advantage in the Chopin-Sararate E flat Nocturne, played with great calm and dignity, with firm clear bowing, and fine warmth and fulness of tone. He was less happy in some of his pyrotechnic work in the high octaves. Oddly enough the faulty intonation perceptible in some of his passages, almost or quite disappeared in one of his most technically difficult bits, the headlong fortissimo of Paganini's Moto Perpetuo, which was given with extreme daintiness and spirit. Kreisler has already the hand of a man; if he had only the experience of one and the feeling which comes of life and suffering!

Actors' Fund Jottings.

Two thousand six hundred and sixty six professionals visited the reading room during the week ending Nov 17—an average of four hundred and forty-four a day.

Al. Hayman, the popular California manager, has qualified as a life member of the Fund.

The Dramatic Bureau recently organized the company for the elaborate production of Jack Sheppard to take place at Niblo's on Jan. 1, and another company to interpret the new opera, America, which is to be produced shortly at the Academy of Music, Philadelphia.

The professional rivalry of M Coquelin and Mlle. Hading continues to make itself apparent. Their dislike is hearty and mutual.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
(By special arrangement with R D'OYLY CARTE.)
GILBERT AND SULLIVAN'S
THE YEOMEN OF THE GUARD;
Or,
THE MERRY MAN AND HIS MAID.
Produced under the direction of RICHARD BARKER.
GREAT CAST, MAGNIFICENT COSTUMES, SCENERY, &c

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
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Tremendous Hit of Gillette's Big Spectacular,
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100 - Acting People—100
Gallery 25c.; Reserved, 35c., 50c., 75c., $1., $1.50.

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Only Engagement in New York this Season of
EDWIN BOOTH,
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In their grand Shakespearean productions of
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Mr. BOOTH - - as - - IAGO
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THE MERCHANT OF VENICE.
The entire play (6 acts).
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These Plays will be presented on alternate nights with new and elaborate scenery, costumes, armors, properties, and a large auxiliary force. Saturday Matinees.

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ONE WEEK ONLY.
THE BOSTON
HOWARD ATHENÆUM SPECIALTY COMPANY.
Matinee—WEDNESDAY and SATURDAY.

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Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
ANNIE PIXLEY
in The Deacon's Daughter.
Next Week—Evans and Hoey in The Parlor Match.

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Fourteenth Street.
HARRY KERNELL'S NEW COMPANY
TONY PASTOR'S | Harry Kernell, Frank Bush, James Reilly, Three Carnos, Braatz Brothers, Tilly Selbini, Huber and Allyne, Isabel a Ward, The Darrows, Beatrix Hamilton. Matinee, Tuesday & Friday.

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OLD BOWERY THEATRE.
(Bowery, below Canal.)
Matinees—Monday, Wednesday and Saturday.
THIS WEEK H. C Miner's ZITKA CO
Nov. 26—Mrs McKEE RANKIN

LYCEUM THEATRE, 4th Ave and 23d St.
DANIEL FROHMAN, - - - - Manager
Every Evening at 8:15. Saturday Matinee at 2.
SWEET LAVENDER | A new comedy by A W Pinero, with Herbert Kelcey, Henry Miller, W J LeMoyne, Charles Walcot, T. C Valentine, W B Royston, W Bellows, and Georgia Cayvan, Louise Dillon, Mrs. Walcot, Mrs. Whiffen.

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REGULAR SEASON.
Revival of Robert Buchanan's play,
PARTNERS.
The success of Mr. Palmer's last season

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MR. EDWARD HARRIGAN
In his new local play,
WADDY GOOGAN
New music and original songs by Mr. DAVE BRAHAM
MATINEES WEDNESDAY AND SATURDAY.
Prices, 25c., 50c., $1 and $1.50.

BIJOU OPERA HOUSE, Broadway near 30th St.
J. W. ROSENQUEST, - Lessee and Manager
Hoyt's Latest Musical Farce Comedy,
A BRASS MONKEY.
"Full of rollicking, rocking merriment"—*Herald*
A Great Company of Comedians, including
CHARLES READ and FLORA WALSH.
Gallery, 25c; reserved, 50c., 75c., $1., $1.50.

BROADWAY THEATRE.
Broadway, 41st street and 7th avenue.
Manager, - - - - Mr. FRANK W SANGER
Handsomest and Safest Theatre in the World.
Evenings at 8; Saturday Matinee at 2. Admission, 50c.
SECOND MONTH OF THE GREAT SUCCESS,
Mr. A. C. Gunter's dramatization of his own novel,
MR BARNES OF NEW YORK.

H. R. JACOBS' THIRD AVE. THEATRE.
Corner 31st treet.
THE POPULAR THEATRE OF NEW YORK.
JAS H WALLICK in two plays,
First three nights—CATILA KING.
Last three nights—BANDIT KING.
Nov. 26—WE, US & CO

DOCKSTADER'S MINSTRELS.
Broadway and 29th Street
LEW DOCKSTADER, - - - - Sole Manager.
THE HOME OF SABLE COMEDY AND MELODY.
HOME AGAIN,
With complete change of bill
Evenings, 8:30; Sat. mat., 2:30. Reserved seats, 50c.

The Giddy Gusher.

When a woman is weakened in mind by old age, and when she is young and silly and has had no experience and is unfit for any other work, she advertises as an infant's nurse.

After parading the house like a torchlight procession for four nights, after firing up patent nursery lamps and heating food, after singing till I was hoarse as a crow and walking till my feet ached, it occurred to me a nurse wouldn't be a bad investment, and I proceeded to answer advertisements.

* * *

The mite of a baby I have taken in is twenty-two days old and weighs five pounds. A mother will tell you that this age and this weight does not describe a rugged and robust citizen. Anyone's finger is bigger than poor baby's legs. His little powder box would cover his wee head to the shoulders, and altogether The Gusher's waif is a wafer—so frail and delicate that the tenderest care, the softest touch and the closest attention is necessary to make a voter of him.

The remembrance of his awful bed in the bushes clings to his baby memory. The big blue eyes fill with tears, the little lip quivers and he clutches at warm surrounding flannels to reassure himself that he is only dreaming, and that the hard, cold hillside is not his fate after all.

* * *

Therefore, as a nurse I wanted a motherly person with a wide, warm lap and caressing touch; with deft fingers, and above all a loving interest in the weak creature against whose life miserable wretches had conspired thus early.

The applicants began to arrive. They helped one old woman upstairs whose breath made a ginny fog in the room. If ever she had tried to blow out the nursery lamp she'd have taken fire and had spontaneous combustion.

They brought up a hard, sinewy piece of crackled ware, whose bony fingers suggested the "laying out" business of the undertaker's assistant. She was the most mortuary bit of property I ever met. She was in a state of *rigor mortis*. Her teeth looked like babies' foot stones in a family lot.

* * *

I was at a loss how to address her but the words came instinctively:

"In the midst of life we are in death," began I cheerfully.

"I have had great experience with infants," said she

I sighed as I thought how great the mortality is among those of tender years, but feeling called on to reply I remarked:

"Man is of few days and full ——"

"I am a great disciplinarian," continued she, "and believe in system."

I looked at the bundle in my arms and felt that the enclosure would stand little discipline at the present time, and the human system was the only one for him for quite a while.

There's a man at the Institute Fair peddling zinc tombstones, and I recommended her to get a situation under him to exhibit and promote his sales.

* * *

Five more old women in various stages of decay and a pretty German girl named Gretchen turned up. I was that glad to see something that looked alive that I engaged her on the spot.

She was very nice and neat, but she knew as much of a baby as I do of a steam engine.

She was utterly incapable and I told her so, and the following day found me sitting up with the little man inspecting new applicants.

* * *

I had answered an advertisement in Seventy-first Street of a Scotch woman of great experience and ability. She arrived—a regular Mrs. Gamp—and though I didn't like the old party's looks the case was becoming desperate.

"You have brought up children?" I asked.

"I have five daughters of my own."

"I mean have you brought up babies on the bottle?"

The old thing looked me over.

"Why don't you nurse the child yourself?" she questioned.

"Because the child is not mine — it is an adopted child," said I.

"Oh!" said she.

Then, knowing if she stayed she must hear all about it, I said:

"You have heard of the baby left to die in the woods at High Bridge?"

"I have" (with much asperity).

"This is the baby."

"And what are you doing with it?"

"Trying to get the life living in its puny, abused body at present," answered I.

"It's a child of sin more than likely," sniffed she.

"An undeniable fact," snorted I.

"And you expect a respectable person to take care of it?" said she.

"I do," said I. "No such old, disreputable party as you are will do to nurse this child."

"I'm a God-fearing woman," wailed the Scotch Presbyterian.

I won't quote profanity, so I can't tell you the next shot fired into the Scotch locker.

"You'd have taken a place with a drunken old father and a wanton mother if such a married couple had wanted a nurse?"

"If the child was born in wedlock, I could mind it—not otherwise," said she.

"Well, confound you! you canting heathen, you want to get to New York as soon as possible! I'll land you in the station-house as a burglar and a thief."

Now I was mad.

"You flatter yourself God made you, do you? Who do you suppose created this innocent creature? Have you got a manufacturing company in your creed? You pitiless, flinty-souled old hypocrite—you evil-smelling, unpleasant-looking old woman—I wouldn't let this sweet, weak baby into your arms any sooner than I'd trust it with a lunatic! The ground from which I took it is no colder than your nature—the sky that dripped above it no crueler, and the November wind that swept the wet, rotting leaves about it no worse a nurse than you would prove."

I was on my hind legs, madder than a hornet. Whether I was going to throw the baby at her or the coal scuttle was only a matter of choice in her belief. She gathered her skirts and pelted off down the stairs and out through the bar like a black bombazine cyclone or a rusty crêpe blizzard.

* * *

Then I got desperate. A multitude of friends had called, and I was confused by their directions.

"The only thing to raise that baby on is Cuddles' Food."

"The only chance that child has is in the Monarch Substitute."

"The baby may pull through if you go right to work and feed it on the Lacteal Champion."

"That baby must have the great new food called Breast Milk Eclipsed, or Mother Wiped Out."

"Condensed milk is the best—Spread Eagle brand."

"Condensed milk makes fine-looking children, but they die the minute they get a little sick. Put lime water in the milk. Don't put any lime-water in the milk. Pour boiling hot water over a soda cracker, add teaspoonful of sugar and tablespoonful of cream, you'll save that baby."

"Barley water is the only thing—one cow's milk may do the business for you—but he'll die if you don't try that."

I began to cry, and two persons speaking at once said: "Get a wet nurse."

* * *

I advertised. I believe every mother deserted her own child and came up here.

"You'll kill that child if the wet nurse's milk is too old," said one.

"If that woman's milk is too young there won't be any nourishment in it, and your baby will fail," said another.

"How can I tell?" I moaned.

"Get a doctor to get the nurse."

* * *

I went and enlisted the services of a Human Lactometer, and the good work went on.

The doctor visited an intelligence office for wet nurses, and related his experience. He questioned and examined several applicants, and finally came to a pretty German sitting quietly by.

"How old is your milk?" asked he.

"I havn't got any," said the girl.

"How old is your baby?" returned the doctor, thinking the German girl didn't understand.

"I havn't got any baby," she replied.

"Good Lord! what are you here for?" cried the doctor. "If you hav'nt had any baby, or got any milk, what are you doing here among the wet nurses?"

I thought I might learn," said she meekly.

It was Gretchen, and I believe she was encouraged by something one of 'em told her, and she has gone away to "learn."

* * *

The Doctor made a selection and a portly female came up that afternoon. She is to have a young girl to wait on her, she must have a milk-punch every half-hour, six quarts of cocoa made at nine every evening to drink during the night. She must have a broiled chicken for breakfast, milk toast, baked potatoes, boiled rice and a quart panada. She must have a porterhouse steak and baked sweet potatoes and a bottle of porter and a quart custard for lunch. She must have a pair of partridges, chicken soup, more baked potatoes, a nice bit of boiled fish, and farina or tapioca pudding, a mould of blanc mange, a quart of calves'-foot jelly for dinner, and a few things for supper I have forgotten to put down.

She can't wash anything; putting her hands in water might give her a cold. She can't dress the baby for the same reason. She can't sleep with the baby, as being broken of her rest would occasion weariness and anxiety that would impair the nourishment.

So The Gusher begins to think she has opened a restaurant that will not relieve her condition in any one way. I presume you'll hear next week I've gone back to the bottle.

* * *

What's the reason the papers havn't dropped on the fact that Mr. Langtry has been in the city some weeks? He's over at the Ashland on Fourth Avenue, going West, I believe, this week.

I met him the other day face to face and knew him at once. An inquiry made elicited the fact that Mr. Brockway had cashed checks for him as Mr. Langtry, though he passes under another name at the hotel.

It is well known that the Lily is at this very moment prosecuting a divorce suit. Whether the presence of Mr. Langtry in the city has anything to do with it or not time will tell.

He is certainly here and under another name, which looks funny to

THE GIDDY GUSHER.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 8. Price, 25 cents. Advertisements received until Nov. 24.*

London News and Gossip.

LONDON, Nov. 8, 1888.

Theatrical postponements being still the order of the night here, Nadjy, which was to have been produced at the Avenue last Saturday, was deferred till Wednesday; and the London debut of H. Pettitt's Hands Across the Sea, which Grace Hawthorne promised us at the Princess' on Wednesday and then put off till to-night. This afternoon, however, Grace has notified that owing to the unusually heavy scenic arrangements incidental to, etc., she has found it necessary still further to postpone Hands Across the Sea until Saturday night. As you already know all about Nadjy in New York I am spared the necessity of speaking about the plot, which is on the whole matter for rejoicing, seeing that Nadjy has no plot to speak of—or, to put it more clearly, none that is worth speaking about. The "book" is indeed quite as tedious as the average "comic" opera libretto, and surely the force of tedium can no further go. The music is for the most part bright and lively, but Falka still remains Chassaigne's best work, and between Falka and Nadjy there is a deuced long interval. Little Watkin, a scene-painter, who has for some months past figured as "sole responsible manager" of the Avenue Theatre, quarreled with big Farnie directly he (I.W. assumed the reins of management, and deposed Farnie in favor of Barker, who was eventually sent over to your side to produce Nadjy, with what result Sadie Martinot and your readers are already aware. Not only did little Watkin put an end to big Farnie's regime, but he published proclamations (at the stage door) forbidding "the big fellow" ever to enter there again. It was currently reported moreover that any member of the company found speaking to Farnie would forthwith be presented with the Order of the Boot.

* * *

All this being thus, it was necessary to cast about for a stage manager, for though Watkin proposed to "produce" Nadjy himself, he was not such a fool as to break loose altogether from expert aid. Wherefore the ingenious Marius was called in, and of Marius and Watkin's "production" it may at once be said that they have done their work exceedingly well. The scenery, though certainly not luxurious, is effective, the dresses are both brilliant and picturesque and the groupings and incidental business are admirably arranged. When all is said, however, the fact remains that Nadjy is but a one-horse—I mean two-horse—affair after all. Arthur Roberts and Vanoni have got it all between them. While they are face-making and anticking the audience screams with laughter. When they are not it's deadly dull, and that's a fact. Roberts represents Phelix Pharagas, Professor of Deportment, and on his first entrance is made up as a sort of cross between Kotzebue's Stranger and a Spanish brigand in deep mourning. Anon he appears as a Hungarian patriot, and subsequently as a species of music-hall Apollo. But under whatever guise he presents himself he is always diverting. Vanoni is Nadjy, of course, and she imports into the part all the nods and winks and elbow-shakings and hip-twisting which proved so effective in her Boulanger song at the Alhambra. Vanoni is (in her way) simply incomparable. If Nadjy is but a poor thing, even plus Vanoni, it is not easy to say what it would be without her. A conspirator's duet between Roberts and Vanoni—with a mysterious refrain of "Tzim! Tzim! Tzig a zig-zigs!" accompanied by equally mysterious leg shakings of each artist, brought down the house and led to innumerable encores. The phrase will probably be all over the town in a day or two. Miss Guilia Warwick sings Etelka's music well, and Miss Sallie Turner is effective as Dame Angelia. Messrs. Tapley, Marsh, Dallas and Roche play the male parts other than Pharagas, but they don't matter much anyhow.

* * *

Besides the novelty named above there are two other new pieces which should here be chronicled. These are (1) Dream-Faces, a one-act play, and (2) The Policeman, described as a three-act farcical rally. Both were produced at a Terry's Theatre matinee last Thursday, and were over somewhat too late to be included in my last epistle. Dream-Faces turned out to be the work of Wynn Miller, who, with one Elliston, runs several touring companies in our provinces. It is a strong and pathetic little play, showing how a gentle spinster, Aunt Margaret, has brought up from babyhood the daughter of a man whom she dearly loved and loves still. This man is her cousin and he left the woman he married before the said daughter was born. At that birth the poor wife died, and since that time, now some seventeen years, Aunt Margaret's cousin has more than once left his country for his country's good. When the play opens, however, he has turned up and demands money of Margaret. Upon her refusal to "part," he threatens to take away his child, of whose existence and whereabouts he has only lately been informed. Presently, however, he is converted to shame and remorse by an interview with his charming daughter, who doesn't know him, but believes he died a hero many years ago. So he departs vowing immediate reformation. Carlotta Addison, Ellaline Terriss (daughter of William Terriss), Brandon Thomas and Percy Lyndal played the little piece cleverly, especially Carlotta.

* * *

The Policeman, which was the work of Messrs. Walter Helmore and Eden Phillpotts, was a merry knockabout farce, clever and fresh as to its first act, but conventional as to its remaining two. Its story dealt with the Beauseant-like desire of a new rich, who had been snubbed by some aristocratic folk, to dress up someone of low origin to represent a wealthy swell. Having no one else to hand for his fell purpose, he selects the policeman on a neighboring beat, and dressing him in the customary boiled shirt and swallowtail and etceteras, bales him off to a soiree now being given by the aristocratic Sniffers. Alarums and excursions, however, quickly arise, partly by reason of the sudden and unexpected arrival of the individual whom the Policeman is personating and by the cross-jealousy of the arch-plotter's wife and of the Policeman's intended, who is the a.p.'s wife's maid. The piece caused considerable laughter, chiefly owing to the droll low comedy of Arthur Williams, who represented the Policeman, and the continuous vivacity of Forbes Dawson as the revengeful new rich. Gabrielle Goldney and Lillian Millward (sister of the Adelphi Miss Millward), who has traveled in your States, also scored. With this matinee, which was attended by the *elite* of the profession (who, of course, passed in on their cards or their countenances), the regular matinee season may be said to have really started

* * *

The want of a good dictionary of the drama, at once comprehensive, accurate and fairly up to date, has long been felt upon this side of the Atlantic. I am glad to tell you that a work which will in every way meet these requirements is well-nigh completed, and will shortly be published both in London and in New York by Cassell and Co. The compiler, W. Davenport Adams, is already favorably known for his Dictionaries of Biography and English Literature, and his long experience as a dramatic critic well fits him for the work on which he is now engaged. He will, I am told, devote considerable space to the American stage, and he has very properly paid particular attention to the products thereof which have from time to time been produced in this country. During the past week Mr. Adams has given to the world a charming little volume called "Byways in Bookland." I should not have mentioned it here but that it contains some very fine theatrical essays—notably one on "Shakespeare's England," which (without any disparagement to Willie Winter's admirable travels on the same track) covers considerable ground that good old W. W. didn't touch. Also I commend to the notice of playgoers Adams' exhaustive and entertaining account of the numerous adaptations of "Don Quixote" which have appeared in England; an essay on "Jacques in Love," and a most useful article on dramatic nomenclature.

* * *

Grace Hawthorne has been cast to the lions, by which I mean to say that she has been cast in damages by the proprietors of some lions. It appears that Grace who, as you know, has ever since she entered the management of the Princess' contemplated the production of an English version of Theodora, was so earnest that she long ago and before engaging any humans, engaged a den of real live lions—so as to give local and leonine color to the show. In her contract with the owner of these kings of beasts she arranged for them to commence business about December, 1887; but as up till now no call has been issued for Theodora, the lions thought they had a grievance. So they and their tamer sued Grace for breach of contract, and were awarded £100 by way of damages.

John L. Toole has this week suffered a terrible blow through the death of his only daughter, aged twenty-two. The bereavement is all the more terrible because it is only about two years since poor Toole lost his only son, a bright young fellow who had just passed all the necessary "exams." with a view to becoming a barrister. Miss Toole, whose death was due to typhoid fever, was, I believe, engaged to be married to the son of Justin McCarthy. Johnny Toole has troops of friends, and there is not one who does not deeply sympathize with him in his great sorrow. Sorry am I also to tell you that Harrington Baily, the well-known dramatic agent, has within the last few months lost two of his children.

* * *

That disgusting play, The Dean's Daughter, is, I am happy to tell you, a failure, thereby reflecting credit on the taste of London playgoers. The "notices" are therefore up at the St. James', and a new play by Gilbert is in rehearsal.—The Novelty, which was lately reopened by Mrs. Churchill-Jodrell under the name of The Jodrell, has been the scene of alarums and excursions by reason of financial trouble with the Russian National Opera company. It was closed last Saturday night and will, say some, never open again under its present name or management. Other some say that it will open presently. MIRROR readers pay their money and can therefore take their choice. Anyhow the great Russian actor baritone, Winogradow, whose playing in The Demon I described to you a week or two ago, has left the R. N. O. C. to join Augustus Harris' Italian Opera company, in which he holds an engagement for five years.

* * *

The new Shaftesbury Theatre, which opened two or three weeks ago, finds that the state of treasury does not warrant keeping As You Like It in the bills. It will therefore put on The Lady of Lyons forthwith pending the production of a new play.

* * *

Olympia, from which the Irish Exhibition has just departed, is to reopen on Dec. 1 with a Winter exhibition, a fair of all nations and a gigantic Christmas tree.—On Friday Joseph's Sweetheart will reach its 200th performance at the Vaudeville. On Saturday four new one-act plays, all by the same author, are to be produced at St. George's Hall. On the 23d inst. Yorke Stephens, some time of New York, will produce at Leamington a new nautical play, written by H. Byatt and entitled True Heart.

GAWAIN.

Gossip of the Town.

Fanny Davenport comes to the Star in January.

The She company has a date at Niblo's in April next.

Mme. Nordica sailed on the *Fulda* for Germany on Saturday last.

"Mr Nobody of Nowhere" is to be the title of A. C. Gunter's new book.

Orville M. Remington has been engaged as advance agent of Philip Herne.

I. B. Rich, the manager of the Hollis Street Theatre, Boston, is in the city.

Col. Sinn is making a doughty fight against ticket speculating in Brooklyn.

May Thompson has joined Barry and Fay to play her old part in their piece.

The 100th performance of Waddy Googan will occur next Tuesday at the Park.

George Reardon has been engaged to play Albert in Horace Lewis' Monte Cristo company.

Fred. K. Anderson has resigned from the management of Sydney Worth and returned to this city.

James T. Powers is said to have made a popular hit as the Jester in the touring Yeomen of the Guard.

H. A. D'Arcy joined the Estelle Clayton company as business manager in Memphis on Tuesday last.

W. S. Gilbert's new comedy, to be produced at the St. James' Theatre, London, shortly, is to be called Brantingham Hall.

On dit that Henry E. Abbey's financial backers are Robert Dunlap, the hatter, and James Breslin, the proprietor of the Gilsey House.

A Brass Monkey will be continued at the Bijou until Jan. 12. Mr. Rosenquest will, consequently, have to cancel all dates made up to that period.

Enid Hart is convalescent after a severe surgical operation, and has removed from the Mount Sinai Hospital to her residence. She is the wife of Fred. Hallen.

Katti, which came in the other day, is to be put on the road again a couple of weeks hence, with several specialty people in it. Marietta Nash and George Lauri will remain.

The costumes in Monte Cristo, Jr., at the Standard Theatre, are not so remarkable for richness as for the well-nigh perfect taste displayed in their design and charming contrast.

It is said that the two Held by the Enemy companies will be pitted against each other in several towns during the season. This species of friendly rivalry may make talk; it won't make money.

Fred. Solomon denies the report that he has signed to go in a comedian's opera company next season. By his contract with the Casino he is to remain with that organization for three years more.

Stephen R. Barry, a young journalist of Oswego, N. Y., has adopted the stage and will appear in Edward Harrigan's company at the Park in the new Irish play to be produced about the holidays.

Rudolph Aronson has just received the vocal score of The Yeomen of the Guard, which has been published simultaneously here and in London. The first day's sale in London was over 30 000 copies.

S. Miller Kent has reconstructed and renamed Irene, his play which had a trial last July at the Madison Square. It will be produced for a week at the Chicago Grand Opera House next Summer.

W. H. Morton and F. L. Perley have resigned from the management of the Columbia Theatre, Chicago. Mr. Perley intends coming East at once, to arrange for a new enterprise, in which both will be interested.

The Duff Opera company will shortly produce the new operetta by Harry Paulton and Edward Jakobowski entitled Paola. The book is intended to parody the Corsican vendetta. Lillian Russell will assume the title-role.

A striking portrait of Lester Wallack, representing him seated on the piazza of his country home, with his favorite dog at his feet, will appear in the Christmas number of *Scribner's*. The portrait was taken just before his death.

Aaron H. Woodhull's new play, described as a sensational dramatic remance of the Irish rebellion, will go on the road before long. It is called Colleen Dhas Machree, has fifteen characters, a mill-stream and lake of real water, a gunpowder explosion, and a man-of-war.

Willard Spenser, sole proprietor and manager of The Little Tycoon, gives warning that legal proceedings will be taken against persons using any song or songs of The Little Tycoon or producing that opera either in part or whole. Amateur societies are included in this warning.

Uncle Ben Baker, of the Actors' Fund, has a valuable coadjutor in Lester Gurney, who is a courteous, clear-headed, steady-going executive man, with practical ideas and well-directed energy. He is what one of THE MIRROR's special writers would call "an intelligent industrian."

The comedy Honor Bright, by Mrs. Allan Arthur, to be produced at the Madison Square Theatre with a special performance next Thursday afternoon, was accepted at the Lyceum some time ago. On account of necessary delay in giving it a hearing Mrs. Arthur withdrew the piece, which was afterward accepted for trial at the Madison Square.

The great chain of theatres leased and managed by H. R. Jacobs now numbers twenty-three. It has been appropriately designated H. R. Jacobs' Own Imperial Circuit. Mr. Jacobs is now booking for the season of 1889 90 for these houses, each of which bears his name and are located as follows: Opera House (formerly Mrs. Leland's), Albany; Opera House, Utica, N. Y.; Opera House (new structure), Syracuse, N. Y.; Academy of Music, Rochester, N. Y.; Griswold Opera House, Troy, N. Y.; Theatre Royal, Montreal; Toronto Opera House, Toronto, Ont.; Court Street Theatre, Buffalo, N. Y.; The Corinne Lyceum, Buffalo, N. Y., Cleveland Theatre, Cleveland; Academy, Chicago, Ill.; Academy of Music, Reading, Pa.; Lyceum Theatre and Continental Theatre, Philadelphia; Gaiety Opera House, Providence; Third Avenue Theatre and Thalia Theatre, New York; Brooklyn Theatre, Brooklyn; Lyceum Theatre, Brooklyn, E. D.; Hoboken Theatre, Hoboken; Opera House, Newark, N. J.; Opera House, Paterson, N. J. Manager Jacobs' main office is at the Third Avenue Theatre, this city.

PROVINCIAL.

BOSTON.

The gap between Dockstader's Minstrels and grand opera is a wide one, but it has just been covered at the Boston, and a glance at the audiences shows that a great many of our people take both kinds in. For all the tomfoolery and horseplay of a minstrel show the lover of music can very often get enough out of it to pay him for his general suffering. The Kellogg Opera co. opened to a good house on last Monday night in Faust, with Perugini in the title part and Honeman as Mephistopheles. Miss Kellogg was warmly received, as she always is in Boston. The piece was very carefully staged, and the prospects indicate a heavy week's business.

The Museum was crammed to its utmost capacity on Monday night to witness the production of Bronson Howard's Shenandoah, which had been in preparation for some weeks. The performance was a grand success, and the play is down for a long run. As Mr. Howard wrote the play especially for the Museum co., and as he has had ample opportunity to study the strength and peculiarities of its members, he has admirably fitted them with parts, a fact for which they ought to be particularly grateful. Nothing has been spared in the way of scenery, effects and appointments in the production of the play to ensure its absolute success.

The Still Alarm is still drawing crowds at the Globe. Edith Murilla as the vivacious Cad Wilbur is one of the successes of the piece.

Mixed Pickles is the bill at the Grand Opera House this week, with J. B. Polk as Joseph Pickle. The piece is a capital one, and Mr. Polk is a capital actor.

Lord Chumley is on its second week at the Hollis Street, and doing an excellent business. The co. remains one week longer.

Lotta opened at the Park on last Monday evening in Pawn Ticket No. 210, supported by her own co.

Terry the Swell holds the boards at the Howard this week.

The Chimes of Normandy is announced for the entire week at the Bijou by the local co.

Items: The Howard Athenæum Star Specialty co. is booked for next week at the Boston.—Next week C. W. Couldock comes to the Grand Opera House with Hazel Kirke.—All the attractions controlled by Dan Frohman have been secured by contract by Manager Rich for the Hollis Street Theatre.—Lord Chumley took in $20,000 last week at the Hollis Street.—She, which comes to this house after Chumley, is announced for one week only, instead of the run that was expected.—Considerable ill feeling seems to have sprung up between the parties who are managing little Elsie Leslie and the friends of Tommy Russell, who plays the same part in Little Lord Fauntleroy. It is asserted that each child was to have an equal chance to appear before Boston audiences, but that Tommy was persistently kept out of his chance until the last week of the engagement; that he was given but one rehearsal, and that he has been intentionally slighted and snubbed. His success before audiences, however, was as decided as that of Elsie, and many assert that he is the better actor.

PHILADELPHIA.

The most interesting, if not the most important, event of last week was the production of Gilbert and Sullivan's new opera, The Yeomen of the Guard, at the Chestnut Street Theatre. It made a very favorable impression, but secured only moderate business. Upon the opening night the house was crowded, but at each subsequent performance there were many vacant seats. So much has already been written upon this opera, and so thoroughly have the readers of THE MIRROR been informed concerning its merits that I will not consume space by any criticism of the work itself, but will only say that I greatly admired the music and found the book worthy of praise, although in a less degree. Probably the main reason for the comparatively small attendance was the inferiority of the cast. The co. was absolutely bad, with only one or two exceptions, and it was an insult to the taste and intelligence of our people thus to present an important work—an insult which deserved a more stinging rebuke than it received. Our people are liberal patrons of music and the drama. They are intelligent and eminently critical. Cold they may be and difficult to win, but they are ever ready to set the seal of their approval upon true merit. When a metropolitan manager begins to draw the line upon outside barbarians he had better draw it somewhere beyond this city. The same attraction for the next fortnight.

The society event of the season occurred last week at the Chestnut Street Opera House. I refer to the brief engagement of M. Coquelin and Jane Hading. They appeared singly and together in a varied repertoire and were exceedingly well received. The houses were not large, but at the advanced prices the engagement was presumably successful. This week Fanny Davenport in La Tosca. Hanlons' Fantasma next week.

At the Walnut Street Theatre The Fairy's Well played to crowded houses. It is undoubtedly a very pretty and interesting Irish drama, and remarkably free from the faults of its class. It had the advantage of a good co. and of a remarkably good vocal quartette. Robert Mantell follows for two weeks, the first of which will be devoted to Monbars and the second to the Corsican Brothers.

Evans and Hoey's Parlor Match repeated its former successes at the Arch Street Theatre. This week Harbor Lights. A Hole in the Ground next week.

The Queen's Mate at Herrmann's Broad Street Theatre has been very successful. The houses have been uniformly large and enthusiastic. It remains another fortnight.

A Midsummer Night's Dream secured only fair business at the Grand Opera House. It remains another week. Jeannie Winston in comic opera repertoire next week.

At the National Theatre James O'Neill in Monte Cristo played to good houses, but not quite so good as usual. His performance was as thoroughly careful and excellent as ever and his co. was one of the best that he has had. This week N. S. Wood in The Waifs of New York. The Shadows of a Great City next week.

Held by the Enemy played at the Academy of Music at popular prices to satisfactory business. The houses constantly improved during the week.

At the Standard Theatre Dore Davidson and Ramie Austen played to good business in Good Against Evil. This week Daniel A. Kelly in The Shadow Detective and After Seven Years. Edwin Thorne in The Right Man next week.

The European and American Star Specialty co. crowded the Central Theatre all last week. This week the Rentz-Santley co. Irwin Brothers' Big Show next week.

Muggs' Landing, with Ada Boshell as Little Muggs, drew well at Forepaugh's Theatre. This week A Prisoner for Life will be presented by a strong comb. Taken from Life next week.

At Carncross' Opera House business continued uniformly good. The latest extravaganza, The Bargain Counter, made a hit.

CINCINNATI.

The most attractive feature of the Conried Opera co. programme last week at the Grand was the presentation of Czibulka's Amorita 16-17, with Della Fox in the role of Rita. Frank David's Castruci, W. H. Fitzgerald's Sparacini, Lillian Conway's Angelo, and Harry Hilliard's Fra Bombarda were sufficiently meritorious to win for those artists hearty recalls. The several operas embraced in the co.'s repertoire were excellently staged and the efficient work of the chorus conduced largely to the success of the engagement. Mrs. Langtry this week with As in a Looking-Glass as the opening attraction. Robson and Crane next week.

Frank Curtis' Harbor Lights comb. terminated a successful week's stay at Heuck's 17th. When it is noted that the roster of the co. includes such thorough artists as Charles B. Welles, A. Z. Chipman, Ogden Stevens and Julia Stuart, the general efficacy of the cast can be readily determined. The ship scene in the final act was a marvel in the way of stage effect. This week's attraction will consist of Fashions. Nat Goodwin next week.

A Tin Soldier at Havlin's last week with fair results financially. Eugene Canfield's Rats scored the hit of the piece. McKenna's Flirtation will be presented this week by Barry and Fay. The Paymaster next week.

A Cold Day developed considerable attractive ability during its presentation last week at Harris', and the attendance during several evenings of the week was sufficiently large to justify the early display of the S. R. O. placard. The co. was above the average. This week the Kimball Merriemakers; Pat Rooney next week.

May Howard Burlesque co. last week at People's furnished one of the very best vaudeville entertainments Cincinnati has been favored with during the season. May Howard's vocalism, Harry Morris' German specialty and Donald Melville's balancing act were nightly encored in the most approved style. Frank I. Frayne is the attraction this week. Reilly and Wood's Novelty co. next week.

Caught by a Telegram, with which the Wallace-Villa comb. opened its engagement at the Standard 11th, was shelved by Manager Gotthold 12th and Miss Multon substituted for the remainder of the week. It developed the fact that Caught by a Telegram was Confusion and, as Nat Goodwin, who happened to be in the city 11th, holds all American rights to the latter comedy, the piece was withdrawn in deference to his wishes. It is only just to say that Manager Villa claims to have put the play on in good faith and that he is a loser to the extent of $1,500 in the matter. This week Montana; The Scout's Daughter next week.

Items: Ada Glasca (Fiedeldy), of this city, formerly prima donna of The Little Tycoon co., has been engaged by the management of the Conried Opera co., and joins the troupe in Chicago.—The effects of the Wallace-Villa comb. were attached 17th at the Standard Theatre to satisfy four claims amounting to $208.50 for salaries due and unpaid.—The Valda Concert co. is booked for evening of 23d at the Odeon.—The stage attraction at Kohl and Middleton's Vine Street Museum will consist of the Orion Specialty comb.—It is reported that the Irwin Sisters will withdraw from the Fashions comb. 24th, at the close of the co.'s engagement at Heuck's.—The Bostonians, Joseph Jefferson and the Twelve Temptations are among the more prominent bookings at Heuck's.—Manager E. M. Gotthold, of the Standard Theatre, has tendered his resignation to William Clifford Neff, the proprietor of the house. His successor will in all probability be James Collins, who was for several years identified with local amusements.—A local journalist, who is presumably conversant with Francis Wilson's affairs is authority for the statement that the clever Casino comedian is out some $8,000 on the recent election.—In the Court of Common Pleas 17th, before Judge Shroder, the suit of Dr. Welsh vs. Robert Mantell was dismissed on the defendant professing willingness to defray costs of the suit.

SAN FRANCISCO.

Nov. 13.

For election week, that just ended, was not so bad for the various theatrical interests as one would suppose.

For instance, the Haverly-Cleveland Minstrels did splendidly at the Baldwin, and well they might, for they present the most attractive entertainment of the kind I ever witnessed. The minstrels are in their last nights and will be succeeded by the Emma Abbott Opera co. 19th, opening in the Rose of Castile.

Dan Sully said he would bring out a new play this week at the Bush Street Theatre, Con Conroy & Co., but he didn't do it, and Daddy Nolan is followed by The Corner Grocery. Next week, the Daly co. in Upside Down, for two weeks.

The World Against Her ran very largely at the Alcazar for a fortnight, and was replaced by Hallen and Hart in Later On 12th.

The Krelling Brothers make an innovation this week at the Tivoli by introducing grand opera, with Campobello, Ida Valerga, Helene Dingeon and the regular co. The selections are Faust, Trovatore, Un Ballo in Marchera and Bohemian Girl. Said Pasha upon a magnificent scale is in active preparation.

T. A. Kennedy is yet the talk of the town in his mesmeric performances at the Orpheum. He has astonished some of the medical fraternity at the Dirigo Club and some society leaders at the residence of M. H. De Young. At the latter place I am informed that he found an excellent subject in Frank Unger. Neil Warner is busy selecting his co. for the forthcoming legitimate season at the Orpheum. With Wallace, Carden, Thompson and others a good Shakespearean representation can be assembled. Mrs. Warner will probably play the Baroness. She is a grand daughter of Chippendale, formerly well-known in this country and for years before his death manager of the Haymarket, London. The lady comes from good acting stock.

Charles Lord, husband of Mrs. F. M. Bates, died here recently.

W. S. Cleveland has the Haverly-Cleveland Minstrels booked ahead for all next season and the co. already made up. The party goes directly East from here.

Manager Al Hayman has contracted for a long tour with Thatcher, Primrose and West's Minstrels, and they will be the first to play in the new California Theatre.

The Tivoli Opera House can claim another graduate in Martha Porteous, now playing with the Later On co. at the Alcazar, this artist having made her Tivoli debut in Lucia.

Among the combs. booked to appear at the Orpheum are Peck's Bad Boy Dec. 10; Georgie Woodthorpe in Poor Joe 24th; McFadden's Uncle Tom's Cabin co. 31st, and Eunice Goodrich's Comedy co. Jan. 7.

Mary Anderson comes to the Baldwin Theatre next May.

Rice's Pearl of Pekin will be here next Spring.

Emmerson continues his conspicuous absence from the Bijou bills. The disagreement between Emmerson and the Bijou management is likely to culminate in lively litigation. The subject is ventilated by the press this week.

Madame Fabbri-Muller's pupils sing the Magic Flute at the Grand 26th. Jacob Muller is managing the musical and Marcus Henry the business portion of the affair.

Golden Gate Lodge, B. P. O. Elks, in honor of Mrs. M. H. De Young, entertained their friends at the Alcazar Theatre on the afternoon of the 11th. Mrs. De Young and party occupied the manager's box, which was beautifully decorated with flowers and American flags. Those upon the programme were Adolph Lestina, Max Arnold of Dan Sully's co., Julius Witmark and McIntyre and Heath of Emmerson's Minstrels, Josh Davis, Mary Hagan, William Courtright, Shaw Cross, Leo Cooper and Hattie Moore. Chairman, J. J. Wallace; master of ceremonies, George Osbourne. Professionals present in the audience: Annie Suits, Ethel Brandon, Walter Leman, Charlotte Tittle, Billy Emmerson, T. A. Kennedy, Ned Thayer, James T. Kelly, Helen Mason, Arthur Branscomb, Louis Morgenstern, Robert Eberley, Nick Roberts, Harry Beasley, R. Vernon, Daniel Sully, J. J. Wallace, Mrs. Wallenrod, George Osbourne, George Wallenrod, L. R. Stockwell, Will Adams, Mark Thall and Alf. Ellinghouse.

NEW ORLEANS.

The week just passed will not go down on the records as the best week of the season. In fact it was rather dull, and nobody made a fortune. Nellie McHenry did only a fair week's business at the Grand Opera House. The Humming Bird and Three of a Kind were presented. Nellie McHenry is as lively and frisky as ever, while the co. give excellent support in both plays. Frank Blair merits praise for his clever comedy work. Mr. and Mrs. W. J. Florence in their repertoire this week; Lights and Shadows next week.

At the Academy of Music, that bright little soubrette, Lizzie Evans, made people laugh at her clever work in The Buckeye. Audiences not over large, but very appreciative. Miss Evan's co. is a good one. The engagement, which is for a fortnight, will be concluded next week, when Miss Evans' best piece, Our Angel, will be presented.

The St. Charles Theatre was closed last week. Louis Morrison in Faust this week. Alone in London next.

Jules Grau's Comic Opera co. was at the Avenue Theatre last week. The Bleak House and The Queen's Lace Handkerchief were given. This was the first presentation of The Bleak House in New Orleans. The opera was ably rendered and seemed to please. Two Old Cronies this week.

Majilton's Phenomenal Wonders did not do a phenomenal business at Faranta's. The Hermit this week.

Faust, La Juive and Si J'etais Roi were the productions for the week at the French Opera House. The opera season has opened very auspiciously, the attendance so far being very good.

Robinson's Dime Museum has some new attractions that are worth seeing.

Items: From the present outlook this week is going to be a big one at the theatres. The attractions at each house are first-class, and each co. is making a big bid for the "dear public's" dollars.—D. H. Wilson is here in the interest of the Florences. Mr. Wilson is one of the cleverest business-managers in the business, and is a valuable addition to the Florence's staff. He is also pecuniarly interested in that successful play, Among the Pines, which was brought out by him in New York last Summer.—Charlie Tennis is doing the advance work for The Two Cronies this season.

CHICAGO.

The past week has been one of song and laughter, three of the best comic opera cos. traveling and a minstrel show being the attraction at four of the principal theatres. All the operas were new to the public. Nadjy at the Grand, The Lady or the Tiger at the Opera House, and Mynheer Jan at the Haymarket. A just estimate of the three would be that Mynheer Jan is the best sung, Nadjy the most mirthful, and Lady or the Tiger the best spectacle. Nadjy has filled the Grand, and Francis Wilson, Marie Jansen and Charles Plunkett have carried off the honors. It is sure to have a prosperous run.

The Lady or the Tiger has also captured the public and the Opera House has been crowded. De Wolf Hopper's buffoonery is many degrees below the spontaneous humor of Wilson in the rival co., but as his chief duty as a member of the co. is to make people laugh, he must be credited with a success. Marion Manola, Laura Moore and Annie Meyer were pleasing in their roles. The same bill this week. Boccaccio next week.

Mynheer Jan, the new opera by Jakobowski and Harry Paulton, made a hit at the Haymarket when presented by the Carleton co. The scene is laid in Holland about 1550, when the Dutch were under Spanish rule. Mynheer Jan is the mysterious president of a society called the Daisy Guild, which has for its object the expulsion of the hated Spaniards. W. T. Carleton takes the part of Karl, leader of the Guild, and sings in his usual finished style. A new soprano is presented to the public in Clara Lane, who sustains the leading role most admirably, and is by long odds the best of the singers heard in the three operas. C. H. Drew is the comedian and a good one. Alice Vincent, J. K. Murray and Jay C. Taylor also do much to making the opera a success. The co. has been engaged by Manager Hooley for a date at his theatre later on. This week, Maude Banks in Ingomar, Lady of Lyons and other standard plays. The White Slave next week.

Mrs. Potter has drawn fine audiences to McVicker's. She is greatly improved over last season. There is no doubt the lady has been earnestly endeavoring to become an actress, and there seems a fair chance that she will continue to improve. 'Twixt Axe and Crown gave her some excellent opportunities to prove her advancement in an artistic sense. This week she will be seen in Mlle. de Bressier, Romeo and Juliet and Lady of Lyons, Kyrle Bellew gave fine support to the star. Coquelin-Hading co. next week.

Bells of Haslemere has gained in popular favor, and the houses have been excellent at the Columbia. The success must be credited to the really fine co. headed by Joseph Haworth. The play will be kept on for two weeks more.

The Paymaster made a great hit at the People's. This week The Stowaway, a new English melodrama that has had a great run in England.

Lost in London drew crowds to Jacobs' Academy of Music. This week Florence Bindley in Dot. Kimball Opera co. next week.

Ada Gray in East Lynne had fair success at the Windsor. This week Effie Ellsler in Judge Not. Charles T. Parsloe next week.

Florence Bindley made a hit in Dot at the Criterion. This week Hoodman Blind.

The Viennese Lady Fencers have created a sensation at the Eden Musee, where crowds go to see them every day.

Baker's Theatre will open on the 19th, and the advance sale of seats indicate a packed house. The Pearl of Pekin, with Louis Harrison, is the attraction.

CLEVELAND.

That admirable artiste, Fanny Davenport, has had large audiences all last week at the Opera House in her latest success, La Tosca. Miss Davenport's impersonation of the title role is a triumph, though the play is gruesome. Melbourne McDowell as the villainous Baron Scarpia scored heavily, and F. McCullough Ross as Marie gave a strong characterization. This week, Clara Morris first three nights and Roland Reed balance. Next week The Bostonians.

N. S. Wood played to large houses at H. R. Jacobs' Theatre in The Waifs of New York. Whatever may be said of Mr. Wood's abilities, it is sure that he draws. Mr. and Mrs. George Morton lend excellent aid to the star. The Two Johns this week. Corinne in Monte Cristo, Jr., next.

Creston Clarke has made a good impression on the whole. He appeared all last week at the Park to fair-sized audiences in a round of legitimate parts. His Hamlet shows careful study, and he has evidently inherited the family talent. His opening character, Mathias, in The Bells, was perhaps his best work. Mr. Clarke's leading lady, Victory Bateman, did good work, but the rest of the support is below the average. This week Lost in New York. Next, Arabian Nights.

Reilly and Woods' Specialty co. is one of the best on the road and so business was large all last week at the Columbia Theatre. The Vaidis Sisters in their acrobatic act are the stars of the show. Reilly and Sparks' Irish business and Florence Miller's singing were enjoyable features. Hyde's Specialty co. 26th.

The Mattie Goodrich-Wild Joe comb., booked at the Academy of Music last week, failed to give satisfaction with their drama of Grizzly Adams. The engagement was therefore cancelled and the drama, The Red Light of Crime, put on. Sam Erwin Ryan this week in The Long Strike; May Howard Burlesque co. next.

Items: Camilla Urso Concert co. had a big house this (Sunday) night at the Opera House.—Louis Hartman is in the city, organizing a co. to go on the road—Madeline Mills, of this city, has been engaged for Terry the Swell.—G. Harrison Hamilton, the pirate manager, came to grief last week in Fremont. His baggage was attached. Several of his co. have left him.—S. E. Ryan, the comedian who appears at the Academy next week, was the first actor to speak a line on that stage. It was way back in '52 and in the character of Peter in The Stranger, supporting the late Eliza Logan.

ST. LOUIS.

Rose Coghlan in Jocelyn at the Olympic last week played to large and fashionable audiences. She has always been a favorite here, and in her new play she is seen to good advantage. Wilton Lackaye as the Prince Saviana gave a smooth rendition of the role. John Malone was good as Gaston Marcell. E. Thomas Webber, in the role of Michel, was frequently applauded. Too much praise cannot be given to the management for the manner in which the stage was set, also for the costuming, which was historically correct. Robson and Crane this week. Natural Gas next.

Roland Reed in The Woman Hater played to good houses last week at the Grand. Often he recalled reminiscences of the late John T. Raymond. It was not exactly appropriate to introduce a topical song, but the audiences seemed satisfied and encored frequently. Ernest Bartram was good as George Dobbins. Julian Reed, in the small part of Orlando Hawkins, made a hit. Alice Hastings as Mrs. Joy and Minnie Monk as Mrs. Walton were good. This week A Paper Doll. Next, W. J. Scanlan.

A Night Off at Pope's opened last Monday to so large a house that the S. R. O. sign was displayed before the curtain went up. But this is the usual thing on opening night at this house. Charles J. Burbridge as Snap gave a fine rendition of the role. George Gaston as the Professor was very funny. Mrs. E. A. Eberle was strong as the suspicious wife. Virginia Harned is very charming. One of the Bravest this week. Nellie McHenry next.

Shamus O'Brien at the People's had good houses last week and the play pleased the patrons of this house. Charles E. Verner in the title role is the same broth of a boy as last season and made many new friends. W. B. Cahill is the ideal informer of the orthodox Boucicault type and as O'Finn was heartily hissed. Katherine Walsh as Mary Donohoe was good. Sadie Scanlan, a sister of W. J. Scanlan, proved to be a fine soubrette. Struck Gas this week; Michael Strogoff next.

Montezuma at the Standard drew well last week. The plot is similar to Monte Cristo, but there is enough new work introduced to make a different story. R. E. French as the hero did some good work and Eva Earle was also good. Scarlet IX. this week; Hoodman Blind next.

Items: Charles Spalding was here last week.—John G. Ritchie is still here rusticating.—No attachments against visiting combs. for the last two weeks.—William Murphy, the big piper in Shamus O'Brien, was a feature of that drama.—E. Townsend, of Jocelyn co., says that he reads only THE MIRROR.

BROOKLYN.

Mathias Sandorf, with a phenomenally incompetent cast and remarkably good scenic adjuncts, did fairly well at the Grand Opera House last week. On Monday evening Julia Marlowe made her Brooklyn debut as Parthenia. Next week, Harbor Lights.

Annie Pixley in Zara, the Deacon's Daughter and M'liss had a quite successful week at the Park Theatre. Joseph Jefferson opened on Monday evening in The Rivals to a crowded house. He was enthusiastically received, as also were John Gilbert and Mrs. Drew. The Rivals will be played all the week, except at the Wednesday matinee and on Saturday evening, when Rip Van Winkle will be presented. Next week, E. H. Sothern in Lord Chumley.

The Bandit King and The Cattle King, with J. H. Wallick and his trained horses, were played to overflowing galleries last week. My Partner was the attraction on Monday evening. It was well played and favorably received by a good-sized audience.

At the Criterion Theatre Jennie Calef played to quite good business last week in Little Nugget, Little Barefoot and Fanchon. She was succeeded on Monday evening by Floy Crowell in Infatuation, a play which was seen for the first time some two years ago at the Lee Avenue Academy. The audience was of fair proportions and moderately enthusiastic. During the week Jess, Ingomar and A Hoop of Gold are to be produced.

J. J. Sullivan in The Black Thorn did well at the Standard Museum last week. Actor and play are favorites here. Martin Hayden in The Boy Hero drew a good audience on Monday evening.

The Howard Athenæum co. played to the full capacity of Hyde and Behman's Theatre last week. The European Novelties opened on Monday evening to large business.

BROOKLYN, E. D.

The Wife played to packed houses last week at the Lee Avenue Academy. Theodora, with Phosa McAllister as Theodora and W. F. Clifton as Fabian, opened on last Monday night, and never in its entirety was a better performance given of the much talked of Theodora. This from the home of the late Theodora, Lillian Olcott. Next week J. K. Emmet in Our Fritz. The old reliable J. K. will find that his many friends in Williamsburg will be glad to welcome their favorite.

Mazulm played to good houses last week at the Amphion Academy but not to the audiences that it deserved, for a more excellent entertainment is seldom seen upon any stage. The Fugitive, Tom Craven's comedy melodrama, opened on last Monday night—its first time in the city of churches—to a good house. Lisle Leigh, Charlotte Wayland and E. Long were excellent in their parts, and Harold Hartsell's John Leone was perfection. The play should have a great week. Next week, Julia Marlowe in repertoire.

At H. R. Jacobs' New Lyceum Theatre Amberg's Opera co. played to large audiences last week, presenting the popular operas. Mrs. McKee Rankin in Golden Giant to a good house on last Monday evening.

Romany Rye opened on Monday night to a packed house at Proctor's Novelty. Next week J. H. Wallick.

Rose Hill's Burlesque co. to a packed house Monday night at Grand Theatre. Next week Farron's Soap Bubble co.

Items: Alex. Simpson is making many friends in the Eastern District by his courteous manner as treasurer of the Amphion Academy.—Misses May Mott and Ray Ashton win great applause in their Nautch dance in Theodora. They are excellent.

JERSEY CITY.

Academy of Music: Evans and Hoey opened on last Monday night for a week in A Parlor Match to a house packed in every part. Before eight o'clock "standing-room only" was the reply at the box-office and hundreds were turned away. It was the largest house of the season. The audience came to laugh and carried out their intentions fully. The performance went with a snap and vim pleasing to see, and Evans, Hoey and Minnie French were at their best. The new music is catchy and many new features are introduced. A Parlor Match is above, or below, criticism, as one may look at it. The stars draw money like a mustard plaster, the audiences laugh till their sides ache and go home satisfied, while the manager of the house wears an expansive smile. In view of these undeniable facts nothing remains to be said.

LOUISVILLE.

H. Grattan Donnelly's Fashions was seen for four nights last week at Macauley's by very large houses. The absurdity is simply the specialty business of a number of very clever people strung upon a very slender thread of connection and lasting through three acts. George Murphy, Charles and Ella Jerome, Chas. Seamon, the Irwin Sisters, Hilda Thomas, are well-known upon the vaudeville stage, and to them is due whatever of success Fashions has achieved. Arlie Latham, the famous baseball man, was seen in a small part, in which he acquitted himself creditably. Mrs. Langtry closed the week appearing in As in a Looking Glass and Pygmalion and Galatea to the largest business of the season. Her beauty and her costumes were much admired, and the general verdict is that, as an actress, she shows marked improvement since her last visit. The co., with the exception of E. H. Vanderfelt and George Everill, is poor. This week The Paymaster and Jarbeau, three nights each.

Ezra Kendall in A Pair of Kids reopened the season at The Masonic 16th to a large audience, which was not repeated at the following performances, in consequence of the poor show presented. With the exception of the star himself the cast was wretched and unworthy of the house in which it appeared. Lavinia Shannon 19th; Helen Blythe 22d.

Kimball's Merriemakers in Capers, at Harris', had fair houses only. Helen Sedgwick and La Petite Mille, a wonderful little dancer, are the only members of the co. deserving of mention.

At the New Buck Schaffer and Blakely's Specialty comb. had good houses, presenting a varied and interesting bill. May Howard's Burlesque troupe this week.

Items: J. Stanley Sanford, business manager for Lavinia Shannon, was formerly a correspondent of THE MIRROR, and is a genial gentleman.—Walter S. Matthews is actively preparing for his debut, which occurs at Macauley's in January. In an interview with Arlie Latham he made some sensible remarks in regard to his new career. He is studying hard, has a pleasing stage presence, a good singing voice, and will soon be entrusted with a more important part in Fashions.—Gus Moulton is here in advance of Verona Jarbeau.—Freddie Gebhardt was a conspicuous figure upon the street and at the theatres during the stay of the Lily.—John Snyder and his wife, Josie Norman, who are not on the road this season, will shortly appear at a benefit performance to be given for a worthy charity. They are very capable professional people.—Rice's Corsair will be the Thanksgiving offering at Macauley's.—Walter A. McCall, George Rareshide, George Monserrat, Florence White and Will Mandeville were graduated from the Murdock Dramatic Club of this city, which has since ceased to exist.—Marc Klaw's interest in theatrical matters was first awakened as a member of the once famous Mayo Club—Marc once played Volage in The Marble Heart, and he played it well, too.—At the initial performance of Mrs. Langtry the orchestra was placed upon the stage and its space in front filled with auditors. Every seat in the house was sold and standing-room was at a premium in addition. It was a notable gathering of the beauty and culture of this community.—Lavinia Shannon gives an amusing account of how the artist Falk took the attractive photograph of herself seated upon the moon. This lady opens her starring season in The Secret of Audley Court at the Masonic 19th, under the patronage of a number of distinguished people. Louisville feels a natural interest in her success and will contribute to it by large attendance, as evidenced by large advance sales. The proceeds of the performance of 21st will be donated to Louisville Lodge of Elks No. 8. Surrounded with a capable co., in the hands of experienced managers, and possessed of youth, beauty, helpful training and the divine spark of genius, she cannot fail of success.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Robert Mantell made a splendid impression in Monbars 9th and at matinee 10th He presented Othello in the evening. It was a flat failure, not arousing enough enthusiasm to receive a curtain call. Othello should be dropped from his repertoire. Mr. and Mrs. W. J. Florence in The Mighty Dollar and Our Governor 12-13. Everybody was well pleased with the performances, but the audiences were small, owing to the great interest manifested by the people in the election of mayor and aldermen. W. J. Scanlan 14-15 to splendid business, presenting Shane-na-Lawn and The Irish Minstrel. The plays were much enjoyed. Mr. Scanlan is a pleasing actor and has the good sense to associate with him a co. whose merits average little below his own. Alone in London, Lights and Shadows and Jim the Penman are the coming attractions.

Casino Theatre (Harry Walker, manager): Billy Ryan and Robert W. Polley made a hit in their variety sketches here last week.

Avondale Opera House (H. Schotz, manager): Remains closed, owing to needed repairs and improvements that are being made.

Circus: Howe's Circus to good business all last week. Orton's Circus next week.

Items: Active work is going on in fitting up elegant club rooms for the local lodge of Elks. The rooms will be opened with a reception in honor of the ladies of Birmingham.—District Deputy Grand Exalted Ruler George Raps is hard at work perfecting arrangements for the organization of a lodge at Columbus and Atlanta, Ga.—The Mendelssohn Club has arranged to give a grand concert at O'Brien's Dec. 4 complimentary to the Physicians' Convention and the Club's associate members.—Nat C. Smith has been engaged as property man at O'Brien's Opera House, in which capacity he served with great success last season.—Max Lowenthal, the advance courier of Lights and Shadows, is an honorary member of the Birmingham Rifles, and numbers his friends here by the hundred.—Ben S. Theiss, assistant manager of O'Brien's Opera House, visited Montgomery this week on business connected with the house.—Admirers of THE MIRROR here are anxiously awaiting the publication of the Christmas number.

MOBILE.

Weston Brothers in The Way of the World played a return engagement at the Amphitheatre 8-9 to fair business.

Grau's Comic Opera in repertoire at Mobile Theatre 8-10 to excellent business. The co. is only mediocre. W. J. Scanlan 12-13 in Shane-na-Lawn and The Irish Minstrel. Large and well pleased audiences. The Florences 16-17.

Item: The receipts of the Mobile Theatre have been large since the opening of the season and far in excess of last year's business for the same time.

HUNTSVILLE.

Opera House: There was no attraction here last week.

Item: The yellow fever scare is now over and cos. traveling through the Southern States need have no fear of the contagion, except at Jacksonville, Fla.

ANNISTON.

Noble Street Theatre (Joe Physioc, manager): Janauschek 23d.

Circus: Howe's London Circus 13-14 to big business.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Lewis Morrison and co. presented Faust for first time in this city on 9-10 to medium houses. His support in F. G. Ross as Faust and Florence Roberts as Marguerite is good. Spectacular effects splendid for our stage. Sol Smith Russell was greeted with good house 14th in A Poor Relation. He provoked the usual amount of merriment.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Two Old Cronies drew a splendid audience 10th. Thomas W. Keene in Othello and Richard III. played at advanced prices 12-13. Mr. Keene failed to give the satisfaction he did in previous engagements. Business fair. Lewis Morrison presented Faust to a large and enthusiastic audience 14th. Sol Smith Russell in A Poor Relation to a packed house 15th.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Hallen and Hart played to good and appreciative audiences week of 5th in Later On. They were very funny and their co. is an excellent one. Donnelly and Girard will give us Natural Gas week 12th, and they will no doubt repeat their success of a year ago. Frank Daniels follows 19th in Little Puck, then Daniel Sully 26th.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): Salvini's troupe of trained animals drew good houses 10th, 11th and Saturday matinee. Nearly the whole animal kingdom is represented in the entertainment, which is one of the most unique in its line we have witnessed. The performance gave excellent satisfaction.

COLORADO.

DENVER.

Notwithstanding the excitement during election week Robson and Crane in The Henrietta did a flourishing business at the Tabor, excepting last Saturday night, when the Republican love-feast kept all but a handful of people away from the house. Both co. and play are first-class. Rice and Dixey's party of burlesquers opened to a crowded house last Monday night and gave a pretty good presentation of the Corsair. Scenic effects very fine. Evangeline will close the week. This week Le Voyage en Suisse. Next week James and Wainwright

At the Denver Theatre the stock co. opened the week with The Danites.

Item: It is stated that Manager McCourt, of the Tabor, has purchased a half interest in the Salt Lake Opera House. Douglas White is his associate.

COLORADO SPRINGS.

Opera House (S. N. Nye, manager): Maggie Mitchell 9-10 to very large and enthusiastic audiences.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Edwin Arden 12-14 in his new play, Barred Out, to good-sized audiences. The star appears to advantage in the piece, aside from too much "make-up" and some staginess. The ever-popular Emmet in Fritz, 15-16, delighted large houses with his tuneful lullabies. T., P. and W. Minstrels closed the week to packed houses. J. M. Hill's A Possible Case 19-21.

Academy of Music (Ward and Potter, managers): Johnny Wild in his new play, Running Wild, drew a large house 12th. The skit affords the star abundant opportunities of displaying his peculiar style of acting. Margaret Mather 16-17, drew large audiences in her repertoire of Leah, The Honeymoon and Romeo and Juliet The support was very good. The Yeomen of the Guard 19-21.

Items: The music of the opera, America, to be produced in Philadelphia Dec. 10, is by Ernest Peiler, of this city, a musical director of local prominence. A. G. Thomas, formerly with Charles T. Parsloe, is now in advance of the American Opera co.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Clara Louise Kellogg Opera co. to good business 12-13; Margaret Mather and a most excellent co. presented Romeo and Juliet 14th and The Honeymoon 15th. Miss Mather was warmly received, being called before the curtain after each act. Duff's Opera co. presented A Trip to Africa most acceptably to good houses 16-17. Harry Brown did excellent work as the Pasha. He made a decided hit with his topical songs and amusing antics. New American Opera co. 19-20.

New Haven Opera House (Horace Wall, manager): J. K. Emmet to good business 12th. T., P. and W. Minstrels played to S. R. O. 14th. The performance fully sustained this co.'s reputation as the best minstrel co. on the road. The Shakespearean first part made a positive hit. The Yeomen of the Guard, by the Stetson Opera co., drew full houses 15-17, and the good features of the opera were generously applauded. Although this opera lacks many of the popular qualities of its authors' previous efforts, and will probably not have the phenomenal run of Erminie, yet it has sufficient merit to assure a substantial success. Frank Mayo 19-21; Siberia 22-24; Joseph Jefferson 29th.

Grand Opera House (G. B. Bunnell, manager); Rose Hill's Folly co. gave a very entertaining performance 12-14 to good business. Henriette Berleur in Romance of an Actress 15-17 drew good houses. Miss Berleur is a capable actress and her support was good. Gray and Stephens 19-24.

DANBURY.

Opera House (F. A. Shear, manager): Blanche Curtisse in Only A Farmer's Daughter 6th pleased a fair house. Philip Hearne co. 8th gave a fine performance. The co. deserved crowded houses. T. P. and W. Minstrels pleased a good sized house 9th.

SOUTH NORWALK.

Music Hall (J. M. Hoyt, manager): Stetson's Yeomen of the Guard co. 12th. A large and fashionable audience packed the building, and this has so far proved the theatrical event of the season. The co. is an unusually good one, and their work evoked a universal verdict of approval, but the piece did not make so great a hit as was anticipated.

NORWALK.

Opera House (Coolridge and Lockwood, managers): C. R. Gardiner's Only a Farmer's Daughter last week to fair business. This co. is a great improvement on the one of last season and gave entire satisfaction.

NEW LONDON.

Opera House (Stoll and Starr, managers): Clara Louise Kellogg Opera co. 14th gave an excellent presentation of Carmen to a large and refined audience. Miss Montague sustained the principal part and was in splendid voice. Orchestra and chorus good. Rose Hill Folly co. 17th, to fair audience who were well pleased. Margaret Mather 19th.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): The Levy Operatic Concert co. to a large audience 13th. Rose Hill's English Folly co. played here to a top-heavy house 16th. They were well received.

MYSTIC.

Opera House (Ira W. Jackson, manager): Levy Operatic Concert co. 14th to a delighted audience. Among the Pines 26th.

Central Hall: Palmoni's Star stock co. opened its season at this house 14th, presenting A. Z. Chipman's comedy, Vida, to S. R. O. Cryptie Palmoni as Bob Quick, a detective, and Della Shirley as Vida made decided hits. Play and co. were favorably received. Band and orchestra first-class.

NAUGATUCK.

Gem Opera House (Jacques and Beardsley, manager): Rice and Shepherd's Minstrels 21st; Palmonis' Star Stock co. 30-Dec. 1.

MERIDEN.

Opera House (T. H. Delevan, manager): Bobby Green's Minstrel co. 12th to a small house; returned 14th with the same result. Margaret Mather 23d in Romeo and Juliet to a $900 house. Nothing need be said of Miss Mather as she is Meriden's favorite. J. B. Studley and Chas. Hagar both scored heavily. J. C. Duff opera co. in A Trip to Africa to good business 15th.

THOMASTON.

Opera House (Thomas A. Gotsell, manager): Only a Farmer's Daughter played 17th to a fair house. The audience took kindly to the play and went home perfectly satisfied. It is one of the best attractions we have had this season.

WATERBURY.

Jacques Opera House: The Stetson Opera co. in the Yeomen of the Guard 15th to one of the largest audiences of the season. The opera itself did not come up to the expectation of many, but Helen Lamont, as leading lady, Alice Carle and Signor Brocolini received much deserved applause. T., P. and W. Minstrels packed the house 15th, giving one of the finest minstrel entertainments ever seen in this house. J. K. Emmet in Fritz to big business 17th. The star was well received, but he was poorly supported by an indifferent co.

WINSTED.

Opera House (J. E. Spaulding, manager): Levy and his concert co. drew a standing-room house 12th. Julian comedy co. 26th, week.

DAKOTA.

SIOUX FALLS.

Grand Opera House (S. M. Bear, manager): The Clair-Patee co. 9-10 in Widow Bedott and Love's Martyr to poor business. The co. played against one of the largest political parades ever held in the Northwest on the second evening of its engagement.

DELAWARE.

WILMINGTON.

Grand Opera House (Proctor and Soulier, managers): Business boomed last week. Jeannie Winston and the Lyceum Opera co. drew large audiences 12-14. Grand Duchesse, Girofle-Girofla and Fra Diavolo were the operas given. Irwin Brothers' Specialty co. filled the house 15-17, giving a good entertainment. Alice Raymond's cornet playing was a specially pleasing and attractive feature. On the Frontier 22-24; Zozo 26-28; Over the Garden Wall 29-Dec. 1.

DISTRICT OF COLUMBIA.

WASHINGTON.

A Dark Secret, well put on at Albaugh's, drew good, but rather top-heavy, houses last week. The boating men were out in force Monday evening and seemed to enjoy the performance very much. The advance sales for this week promise a good business for the Coquelin-Hading co. Twelve Temptations next.

A Hole in the Ground convulsed good-sized houses last week at the National, and recalls were frequent. This week James O'Neill in Monte Cristo, Fred Warde next.

Ollie Redpath in Pert drew well and pleased her audiences at Harris' last week. Oliver D. Byron and his clever wife in The Inside Track this week. Wilbur Opera co. next.

Gus Hill's World of Novelties this week at Kernan's. Harry Kernell's comb. next.

Bill Nye and James Whitcomb Riley filled the Masonic Temple Hall 17th.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): Prof. Burk's Thoroughbreds 12-13 and matinee. Good performances to fair business. Alone in London 14-15, and matinee to very poor business. Bad weather partially accounts for the unsatisfactory business, but the performance could be improved. W. J. Scanlan 16-17 and matinee to crowded and delighted audiences. Mr. Scanlan has not been here since 1886, and we were glad to see him again.

Item: Atlanta is one of the best matinee towns in this circuit, and nearly every co. playing here gives a matinee.

MILLEDGEVILLE.

Opera House (Walter Paine and Co., managers): Janauschek in Macbeth opened 14th. She was received with great applause.

AMERICUS.

Glover Opera House (G. W. Glover, manager):

A. M. Palmer's Jim the Penman co. with Frank Bangs in the title role, to a very large and appreciative audience 13th.

Item: There was a large advance sale for Janauschek, who appears here 16th.

MACON.

Academy of Music (H. Horne, manager): Janauschek in Meg Merrilies to very large and well-pleased audience 15th.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Helen Blythe, supported by a fair co., presented Camille and Catherine Howard 12-13 to small but well pleased audience. The announcement that Jarbeau and her excellent co. was to present Starlight as a benefit to Manager J. H. Freeman filled the house 14th. Our Jewel, a farce-comedy in four acts, written by C. E. Kalb and H. V. Vogt, received its initial production here on the 16th and was given on the following night, to good houses on both occasions. The play evolves a pleasant story incidental to a Summer boarding-house on a farm in Canada near Niagara Falls. The plot hinges on Jewel, the farmer's only child and heiress, being driven from home by her father because she would not wed a rich old bachelor. Jewel disguises herself as a boy and changing her name to Dick obtains a position in the printing office of Ned Golden, her lover, who is absent. Then occurs the delightful anomaly of a printer's "devil" filling the editorial chair while the editor is off hunting up the whereabouts of the young lady who was forced to leave home. Dick prints several articles reflecting severely on her father and others inimical to her welfare, and when the editor returns he is met by the aggrieved parties who throw him into the Niagara river. The editor is rescued by Dick in a row boat. After other entanglements the play ends in the return of Jewel to her home, general reconciliation and three weddings. The Dramatic Agency of Chicago furnished the co. headed by Rita Buchanan in the dual part of Jewel and Dick. The cast included Harry A. Ellis, Fred. Williams, Dwight Denny, Ward Rensslier, Jennie Lee, Gertie Emberson and May Ellsworth.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Effie Ellsler with excellent support in Judge Not pleased a fair audience with a very acceptable performance 13th. Hall and Zanes' Ranch 10 appeared 15th. They carry some good scenery but indifferent actors; good business. White Slave 23d; Gilmore's Band 26th.

DANVILLE.

Grand Opera House (William Stewart, manager): Minnie Maddern in In Spite of all 13th. The co. is first-class. Helen Blythe in Catherine Howard 15th to rather light business. The piece was well rendered. C. R. Gardiner's Fate co. 17th to good business.

Item: Cora Everett, of the old Long's Gaiety, committed suicide at Sacremento, Cal., recently by jumping off a bridge into the river.

ROCKFORD.

Opera House (C. C. Jones, manager): Sisson and Brady's Little Nugget co. 8th to a small house: rainy night. Johnson and Slavin's minstrels 10th; good house. F. R. Wilber's co. 12th, week, to average business.

Item: Dot Saville, of the Little Nugget co., was presented with a diamond bracelet by her friends in the city.

JOLIET.

Opera House (R. L. Allen, manager): Vernona Jarbeau appeared in the musical comedy, Starlight, 12th. Her support was good; large business. This was the third visit made by this co., and they seem to be growing in public favor in this city. Nellie Siddons' Night Hawks co. (variety performance) to good business 15th.

Item: Good houses may be predicted for all first-class cos. that visit us, as our city is very rapidly growing, and all branches of business have improved since the close of the political contest.

GALESBURG.

New Opera House (Bailey and Winans, managers): Minnie Maddern presented Caprice 15th to a large house, giving great satisfaction. Miss Maddern is one of the best actresses we have had the pleasure of seeing for many a day. Her supporting co. is excellent. Charles McCarthy 17th in One of the Bravest. White Slave co. 22d; Thomas W. Keene 24th; Redpath Opera co., with Emma Juch and Hope Glenn, Dec. 3.

LINCOLN.

Gillett's Opera House (R. C. Maxwell, manager): John Dillon in Wanted the Earth 6th, to good business. Elliott's Premier co. to satisfactory financial results 10th. Ranch 10, 17th.

CAIRO.

Opera House (Sol A. Silver, manager): A Pair of Kids to a crowded house 12th. The two leading characters were well taken. E. B. Fitz and Kate Webster deserve special mention for the musical part of the entertainment. Kate Castleton 22th; Effie Ellsler 27th.

OTTAWA.

Sherwood's Opera House (C. H. Hodkinson, manager): The Gibney, Gordon and Gibler Comedy co last week to medium business. Mattie Vickers 20th; The White Slave 24th.

BLOOMINGTON.

Dudley Theatre (Fell and Perry, managers): Charles McCarthy in One of the Bravest 10th to good business. Estelle Clayton in A Sad Coquette and The Quick or the Dead 15-16 to large and appreciative audiences. Owens' U. T. C. 17th; Spenser's Little Tycoon 19th; Robert Downing in The Gladiator 21st.

Opera House (A. H. Lorenz, manager): Beacon Lights to splendid business 9th. Night Hawks to top-heavy house 16th.

ELGIN.

Du Bois Opera House (Theo. Swan and F. E. Allen, managers): The A. R. Wilber co. closed a week of fair business 10th. Effie Ellsler 15th presented her new play, Judge Not. This really first-class co. had the disagreeable task of playing to a very meagre audience, but, notwithstanding, gave a most enjoyable entertainment. Mattie Vickers 19th; Held by the Enemy 20th.

FREEPORT.

Germania Hall (H. J. Moogk, manager): The Standard Theatre co. played to S. R. O. all last week. Best of satisfaction. Rusco and Swift's U. T. C. 22d.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Gilmore's Band 16th to a large and appreciative audience. Struck Gas 17th; Charles Erin Verner in Shamus O'Brien 21st; Ranch 10, 23d.

INDIANA.

INDIANAPOLIS.

Grand Opera House (Dickson and Talbott, managers): Mrs. Langtry in As in a Looking Glass and Lady of Lyons played to packed houses 12-13. The co. made a poor impression, with the exception of Frederick Everill, whose artistic work won recognition. Nat Goodwin to good-sized houses 15-17 Mr. Goodwin's work in Gringoire was a successful departure from his usual burlesque acting.

English's Opera House (Dickson and Talbott, managers): He, She, Him and Her to good business first three nights last week. This week A Pair of Kids first three nights; Charles T. Parsloe's Grass Widow co. last three.

Park Theatre (Dickson and Talbott, managers): Harry Amler in A Living Lie and Counterfeit drew the customary large patronage last week. This week Fate.

Items: George W. June left for New York 12th to take the business management of Gus Williams.—Jennie Goldthwaite, the star of the Baldwin Comedy co., is ill at her home in this city.—Thomas O'Brien and Ray Gillette left the He, She, Him and Her co. at Chicago. O'Brien joins One of the Bravest.—Ed. Anderson left the Chip o' the Old Block co. in order to attend his wife. Lettie Colton, of this city, who is ill.—Ella Moore leaves The Living Lie co. in Chicago next week; her place will be filled by Rose Osborn, who joins the co. there.

NEW ALBANY.

New Albany Opera House (John Harbison, manager): One of the Finest was advertised for the 12th, but failed to materialize. Helen Blythe 21-22.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Nat C. Goodwin presented Lend Me Five Shillings and Turned Up 13th, to a good house. Kate Castleton in A Paper Doll pleased a fair audience 14th. Vernona Jarbeau in Starlight 16-17, to good business.

VINCENNES.

Opera House (Frank Greene, manager): Kate Castleton in A Paper Doll 15th, to a large and delighted audience. The co. throughout is good and was well received. Next week Vernona Jarbeau in Starlight.

LOGANSPORT.

Opera House (William Dolan, manager): Kate Castleton in A Paper Doll pleased a large audience 12th. Bartley Campbell's Fate was rendered in a very unsatisfactory manner by a poor co. 15th. Fair Play 17th; C. A. Gardner in Fatherland 21st; Gilmore's Band 28th.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Ranch 10 to light business 10th. Fair Play fared the same as to business 12th. Peck and Fursman's On the Trail 14th to a good house. Highly appreciated. Thomas W. Keene 30th; Salsbury's Troubadours Dec. 7.

People's Theatre (Richmond and Miller, managers): The Holden Comedy co. all last week at popular prices.

LA FAYETTE.

Grand Opera House (F. B. Caldwell, manager): Kate Castleton played to a fair-sized house 13th. Nat Goodwin in Turned Up and Lend Me Five Shillings to the largest house of the season 14th. Peck and Fursman's Daniel Boone 17th to a good audience. Pat Muldoon 19th; Rhea 22d.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): Maude Banks in Ingomar to good business 17th. Spenser's Little Tycoon 22d.

Good's Opera House (J. V. Farrar, manager): Fair Play 19th and Ada Gray 21st.

EVANSVILLE.

Opera House (T. J. Groves, manager): Minnie Maddern, ably supported by an excellent co., presented In Spite of All to a large and fashionable audience 12th. A Pair of Kids to good business 13th. Kate Castleton in her new play, A Paper Doll, pleased a large audience 16th. Helen Blythe 18th; Vernona Jarbeau 20th.

Apollo Theatre (John Albecker, manager): McKee Rankin in The Runaway Wife 18th.

LEBANON.

Brown's Grand Opera House (J. C. Brown, manager): Pat Muldoon co. drew a good house 17th. Agnes Wallace-Villa 30th.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): W. W. Tillotson's new comedy skit, Zig-Zag, was presented 15th to a large audience. Manager Tillotson has gotten together some very clever people, notably Annie Boyd, Alice Johnson, Mr. Ott and others. There are many pleasing specialties introduced and much funny business which tickles the average theatregoer greatly. W. T. Bryant in Keep It Dark 19th; Little Tycoon 21st; Charles A. Gardner 23d, and Ezra Kendall 24th.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Our Irish Visitors to good business 12th. Murphy and Murray are excellent and have a good co. Held by the Enemy to very fair house 13th. The play and co. are of a high standard.

CEDAR RAPIDS.

Greene's (F. A. Simmons, manager): Little Tycoon co. played to good business 14th. Gillette's Held by the Enemy to fair business 16th. Rhea 19th; Gilmore's Band 21st; Wilson and Rankin's Minstrels 23d; Charles Erin Verner 24th; Wilber Comedy co. 26-Dec. 1.

CRESTON.

Creston Opera House (J. H. Patt, manager): The Edwin Stuart Theatre co. played for three nights to poor business 12-14. Aiden Benedict's Monte Cristo co. 15th also failed to draw, and created but little enthusiasm with the small audience present. Music-loving people are expecting a rare treat 19th, when the Andrews Opera co. present, for the first time in this city, Erminie, or Birds of a Feather. Little Nugget co. 23d.

DUBUQUE.

Opera House (Duncan and Waller, managers): Johnson and Slavin's Minstrels to a crowded house 9th. Little Nugget to a fair house 12th. Co. good. Prof. Anderson 15-16 to poor business. Moyes and Mackey's Musical Tourist co. 17th; White Slave 20th; Gilmore's Band 22d.

BOONE.

Phipps' Opera House (Fred. L. Shelters, manager): House closed last week. Rhea 17th; Montegriffo Opera co. 21st.

DAVENPORT.

Burtis Opera House (W. H. Fluke, manager): Sutton's U. T. C. co. to a small audience 15th. Held by the Enemy 16th.

Turner Opera House (Charles T. Kindt, manager): One of the Bravest 11th, afternoon and evening. Little Tycoon to a large and well-pleased house 15th. The costumes were the finest seen here this season.

KEOKUK.

Keokuk Opera House (D. R. Craig, manager): Estelle Clayton 12th in The Quick or the Dead to a small house. Charles McCarthy in One of the Bravest 14th, to fair business. The co. failed to give satisfaction. Gilmore's Band 17th; Rentfrow's Pathfinders 10th, week, popular prices; Maggie Mitchell 27th; Mattie Vickers 29th, two performances; Coup's Equescurriculum Dec. 3-5.

IOWA CITY.

Opera House (J. N. Coldren, manager): Aiden Benedict in Monte Cristo delighted a big house 13th. The scenic effects were much admired.

SIOUX CITY.

Peavey Grand (W. I. Buchanan, manager): Murray and Murphy in Our Irish Visitors drew large houses 13-14, especially the first night, when the S. R. O. sign was displayed. Another large house greeted Rhea in Much Ado About Nothing 16th. Her support is excellent, particularly William Harris and Ida Waterman. Rosina Vokes 26-27.

Academy of Music (Ed. M. Lord, manager): Beach and Bowers' Minstrels played to packed houses 5-7. Edwin Barbour in A Legal Document did fair business 9-10. Templeton Opera co. played a return engagement 12th to good-sized audience, presenting Girofle-Girofla. Halliday's Minstrels had small houses 13-14. Minstrelsy has been somewhat overdone here of late. George Tanner 27-28; Lilly Clay 29-30.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Mystery of a Hansom Cab cancelled for 17th and will come later. Sisson and Brady's Little Nugget 19th; Wilson and Rankin's Minstrels 21st; Charles E. Verner's Shamus O'Brien 28th.

Foster's Opera House (William Foster, manager): Frank Daniels' Little Puck drew a large house 9th, despite a drizzling rain and snow-storm. Hanlon's Voyage en Suisse to a good audience 10th. Little Tycoon came 12th to a packed house. Held by the Enemy 14th to good house. Co. excellent, scenery fine.

Capital City (W. C. Ross, manager): Edwin Stuart Comedy co. finished a week of good business 10th. Mrs. Stuart is a decided favorite and is always welcome in Des Moines. Union Square U. T. C. co. last week played to good business. Higgins' Ideal Comedy co. 19-24.

Item: J. Aldrich Libby and Kate Trayel, of the Little Tycoon co., were married on the 12th in this city.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Charles McCarthy in One of the Bravest, 13th, played against a political demonstration and business was light. Carrie Tutein in Struck Gas to a good house 16th. The star and entertainment gave entire satisfaction. Miss Tutein was ably supported by Steve Corey, Harry Pepper and a capable co.

KANSAS.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager): Maggie Mitchell in Ray was welcomed by a good house 13th. Of the supporting co. Charles Abbott, R. F. McClannin and Marion P. Clifton deserve mention.

ARKANSAS CITY.

Highland Hall (J. H. Anderson, manager): Frank Jones in Si Perkins pleased a good house 12th. The co. has a fine band and orchestra.

WINFIELD.

Winfield Grand (T. B. Myers, local manager): Gilmore's Band 3d to light business. Frank Jones in Si Perkins 13th to a fair-sized house. Prescott-McLean 20th; Lost in London 27th; Murray and Murphy 29th.

Item: A Night Off co. cancelled its dates in this part of Kansas.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): George Ober in Dr. Jekyll and Mr. Hyde 9-10. Despite a blizzard, the houses were fair and the performance most assuredly deserved praise. Maggie Mitchell in her new play, Ray, 14th. Her support is always first-class and her plays ever popular. Rose Coghlan 20th.

Grand Opera House (E. H. Macoy, manager): The St. Cecelia Quartette, a local musical organization, gave Dr. Eichborg's Doctor of Alcantara 12-13. The members of this society are semi-professionals of more than local repute. Their performance was fully up to the average professional standard. One of the pleasantest features of the entertainment was the reappearance (after a long interval of retirement from public view) of Major James Moore, as Don Pomposo. Major Moore is by all odds the finest baritone singer we have ever heard here, and it is to be hoped we shall hear him oftener. Beach and Bowers' Minstrels 16-17.

PARSONS.

Edwards' Opera House (L. L. Baird, manager): Frank Jones in Si Perkins gave a splendid performance to good business 15th. Nellie Free in Silver Spur 29th.

HORTON.

Opera House (W. H. Kemper, manager): Beach and Bowers' Minstrels to a good house 14th. Entire satisfaction. Charles Kirk's U. T. C. 22d; McCormick's '49, 28-29.

FORT SCOTT.

Opera House (W. P. Patterson, manager): George Wilson's Minstrels drew a fair-sized house 10th. Performance fair. George Ober in Dr. Jekyll and Mr. Hyde played against a political demonstration 13th. Business light. Sol Smith Russell 22d; Lost in London 23d; Gipsy Warde 26th; P. F. Baker 29th; Marie Prescott 30th.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): Fisher's Cold Day co. gave a poor performance 10th. Gilmore's Band played at a matinee 13th. It would have been pleasanter if they had not rushed the programme so much. Pete Baker in The Emigrant 21st.

KENTUCKY.

OWENSBORO.

Temple Theatre (R. M. Conway, manager): A Pair of Kids to a fair house 14th. The sales for seats for Robert Downing 17th indicate a packed house.

HENDERSON.

Opera House (R. E. Cook, manager): Robert Downing 16th to an overflowing house in Spartacus. Mr. Downing was enthusiastically received. Co. excellent. Helen Blythe 19th.

LEXINGTON.

New Opera House (Scott and Mann, managers): Mrs. Langtry drew the largest house of the season 15th. Support good.

BOWLING GREEN.

Potter's Opera House (Potter Brothers, managers): The largest and most fashionable audience of the season greeted Robert Downing in Spartacus 13th. Mr. Downing and his excellent co. gave entire satisfaction. Nellie Waters Musical Comedy co. 23d.

MAINE.

PORTLAND.

Theatre: Annie Berlein 13-14 in St. Patrick's Eve and Waiting to small houses. Redmund-Barry in Herminie 19-20.

BATH.

Alameda Opera House (T. H. Clark, manager) De Lydston and Dunn's Theatre co. last week; change of bill each night. Redmund-Barry co. in Herminie 24th.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): The Stowaway 12th, to good business, giving entire satisfaction. Marion Elmore was especially good as Chucky. W. T. Bryant in Keep it Dark 23d.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Floy Crowell in May Blossom, Infatuation and Ingomar to good business all last week. Miss Crowell is a capable and conscientious actress, doing justice to the roles in her interesting repertoire. She has a good supporting co.

Items: Floy Crowell is busy reading a new play called Unmasked, with a view to production.—George F. Grant, formerly with Ullie Akerstrom and Maude Banks, is at home for a time.—Fisk's Casino opens with J. Sterling Coyne's comedy, The Widow Hunt, Dec. 1-7.—Later advices from C. Ed. Dudley bring the good news that he is rapidly recovering from his fever.—Orville Wilson, of Chicopee, has gone West to engage in a minstrel venture.—J. K. Emmet and Henry E. Dixey couldn't secure open dates here. This makes the second time that the same thing has occurred with Mr. Emmet, who hasn't been here for years and would do well.—J. M. Norcross, interlocutor of Cleveland's Minstrels, writes that his wife has been very ill since the co. was in Colorado but is now convalescent at San Francisco, thanks to Manager Cleveland's wife's nursing.—Herne's Drifting Apart 26th; Campanini Concert 27th; Held by the Enemy 29th.

FALL RIVER.

Academy of Music (William J. Wiley, manager): Henry T. Chanfrau 13th in Kit to a small house. James A. Herne in Drifting Apart drew small audiences 14-15. The play gave the best of satisfaction and so, too, did the scenery and stage setting. John S. Moulton's Dramatic co. 19th, week; Frank Mayo 29th.

WORCESTER.

Theatre (Mrs. Wilkinson, manager): Passion's Slave for three nights and Philip Herne for two nights were the attractions last week. Philip Herne drew good houses and was presented in a very satisfactory manner. The audience was well pleased and expressed their appreciation by hearty applause. It is one of the few new plays that wins friends at its first presentation. Miss Mora, at popular prices 19th, week; Stetson's Opera co. in Yeomen of the Guard 26-27; Among the Pines 28-29; Joseph Jefferson in Rip Van Winkle 30th; Held by the Enemy Dec. 1.

Bristol's Dime Museum has been refitted and seats about 200 more people. Business fair.

Item: Mrs. Wilkinson gives up the theatre at the end of this season, but she is raising the standard for whoever follows her by booking the finest attractions that are on the road.

CHELSEA.

Academy of Music (James B. Field, manager): James A Herne presented his new and original domestic drama, Drifting Apart, before a fair-sized and delighted audience. The co. gave a most excellent performance. Ada Gilman, with her own co., appeared 16th in a musical farce-comedy, Bubbling Over. The piece is the thinnest of thin absurdities. Miss Gilman is very good and the supporting co. fair. Medium business. Hazel Kirke 22d; A Possible Case 24th; Arthur Rehan's co. 27th; Cook and Adams co. 28-30; Cora Tanner Dec. 1.

ATTLEBORO.

Bates' Opera House (J. G. Hutchinson, manager): Henry T. Chanfrau presented Kit the Arkansaw Traveler for the second time here, to a fair-sized audience. (No date.) Excellent co. Herne's Drifting Apart 22-23.

WESTFIELD.

Gem Opera House (M. W. Heflin, manager): John Wild in Running Wild made a hit 13th.

The old Music Hall in this city has been transformed into the New Opera House, which is to be opened on the 23d by the Philip Herne co. The Opera House is on the ground floor of the building and furnished with new opera chairs. A large horseshoe gallery has been added and supplied with opera chairs. The stage has been greatly enlarged and furnished with an entire new set of scenery painted by Sosman and Landis, of Chicago. An asbestos fire-proof drop-curtain separates the stage from the audience. The main exit is fire-proof. The house is to be lighted by gas and electricity and heated by steam. P. W. Howe is to be retained as manager, with George W. Waterman as treasurer, with an able corps of assistants.

NEWBURYPORT.

City Hall (George H. Stevens, agent): After a lull in amusements for nearly a month, this house reopened 16th with the Redmund-Barry co. in Herminie to only fair business. The stars gave entire satisfaction. The Redmund-Barry act-drop is an interesting feature. Ada Gilman in Bubbling Over 20th.

LAWRENCE.

Opera House (A. L. Grant, manager): Johnny Prindle in Reuben Glue 14th to a fair house. Co. good. Ada Gilman 17th in Bubbling Over to good business. The Catholic choirs of this city, assisted by talent from Boston, gave a sacred concert 18th to an immense audience. Collin's Opera House orchestra furnished the music.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Redmund-Barry in Herminie to a good house 14th; Reuben Glue to light business 16th.

Lyceum Hall (Chas. Buffum, manager): Dr. Daniels opens for an indefinite period.

Item: Lyceum Hall has been recently fitted up and will probably be a popular resort this Winter.

FITCHBURG.

Whitney's Opera House (C. H. Dunn, manager): T. H. Winnett's Passion's Slave to medium business 15th.

TAUNTON.

Music Hall (A. B. White, proprietor): Chanfrau in Kit 15th to a good house. Co. not as good as last season.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Drifting Apart 13th to a large and highly pleased audience. Bubbling Over 15th to a small house; John Prindle in Reuben Glue 21st.

Liberty Hall Theatre (William E. White, manager): Levy Concert co. 15th to rather light business. The W. C. Turner Dramatic and Comedy co. opened for a week, 19th, to fair business.

Item: A local minstrel co. has been formed, with J. C. Omey as manager and Prof Daniel J. Sullivan as musical director.

LOWELL.

Music Hall (A. V. Partridge, proprietor): The Redmund-Barry comb. drew a good-sized house 13th. Philip Herne 20th; Margaret Mather 22d.

Huntington Hall (John F. Cosgrove, manager): The Gray-Stephens co. did a large business last week. Bennett and Moulton Opera co. this week.

AMESBURY.

New Opera House (C. W. Currier, manager): Johnnie Prindle 12th in his new sensational drama, Reuben Glue. The play is full of improbabilities and the exciting situations at times stronngly appeal to the gallery for favor. The star's peculiar portrayal of the Yankee farmer was well received. Redmund-Barry co. 17th in Herminie to a large and fashionable audience. The play and co. were enthusiastically received and curtain calls were numerous. T. P. and W. Minstrels 26th; Annie Berlein 29th; Lotta Dec 3.

Items: W. J. Mahony, of the Gorman and Harrington Comedy co., was presented with a gold-headed cane by friends at Dover, N. H.—Mamie Gilroy, late with the Help Wanted co., is with W. H. Rightmire's co.—The manner in which Manager Currier is conducting the Opera House is highly commended by the profession.

MILFORD.

Music Hall (H. E. Morgan, manager): Chanfrau in Kit 19th to good business. The Imperial Banjo and Mandolin Quartette of Boston and Emma C. Wheelock, soprano, 21st.

LYNN.

Music Hall (James F. Rock, manager): The Redmund-Barry co. gave a fine performance of their beautiful romantic drama, Herminie, to a moderate-sized house 15th. The advance sale was fair, but a stormy night kept people away. Reuben Glue, a dramatization of The Gold Hunters in Australia by the late Fred Marsden, was produced here 17th under Charles Atkinson's management, with Johnnie Prindle as the star. The house was packed and, judging from the noisy demonstrations of approval, I predict that the play will be a winner. A similar play was produced here years ago by Yankee Locke, entitled Trumps. Bubbling Over, Maritana Opera co., Cora Tanner and Passion's Slave this week.

Proctor's Theatre (A. H. Dexter, manager): Among the Pines was well received by fair-sized houses 12-14. The co., headed by Atkins Lawrence and Catherine Coleman is a good one. T. J. Herndon as Judson Hobgood does a piece of character work that will rank with Den Thompson's Uncle Josh.

John J. Moulton's Dramatic co. in Rip Van Winkle, Oliver Twist and My Best Girl finished the week to poor business. C. W. Couldock and Irwin Brothers' Specialty co. this week.

Items: The Emma Juch Concert co. appeared to a large house at Oddfellow's Hall 14th.—Mrs. Ruth B. Perkins, mother of Walter Perkins, the comedian of Herne's Drifting Apart co., died in this city 15th. Mr. Perkins accompanied the remains to Biddeford, Me., the home of the deceased.

BROCKTON.

City Theatre (W. W. Cross, manager): Chanfrau in Kit drew a good-sized audience and gave satisfaction 12th. J. J. Farrell joined the co. here, appearing as James Temple, replacing Clarence Bellair, who resigned. Mr. and Mrs. J. A. Herne, in Drifting Apart, had good support and did a good business 16-17. Al. Fisher, business manager of the co., was obliged to play this comedy role, in place of Walter Perkins (who was called away by the death of his mother). Mr. Fisher and Kate Foley deserve praise for good work. Among the Pines 23-24; A Possible Case co. next week

MICHIGAN.

IONIA.

Opera House (K. R. Smith, manager): The Boston Symphony Orchestral Club, assisted by Elso Clark Cushing, prima donna soprano, gave a very pleasing entertainment to a fair-sized audience under the auspices of the Y. M. C. A., 13th.

JACKSON.

Hibbard Opera House (Fred. Felton, manager): Hi Henry's Minstrels to fair business 8th. Bartley Campbell's Fate to a light house 9th. Mme. Valda Concert co. to a fair-sized and well-pleased house 13th. Boston Symphony Concert co. 15th.

ANN ARBOR.

Maude Banks in Ingomar to fair business and well pleased audience 14th. Miss Banks was called before the curtain at the end of each act.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Florence Hamilton 12th, week, to fair houses. Rhea Dec. 5.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): The Boston Symphony co. entertained a crowded house 12th. The artistic excellence of the entertainment was fully appreciated. Nelson Family 23d; Zig Zag 24th; Johnson and Slavin's Minstrels 27th.

LANSING.

Opera House (M. J. Buck, manager): Mendelssohn Quintette Club to a large and appreciative house 14th. Nobody's Claim co. to a fair-sized house 15th.

GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager): The Boston Symphony Orchestral Club, under local auspices, gave a very meritorious entertainment 14th before an audience that should have been larger. Charles A. Gardner in his new play, Fatherland, attracted large audiences 16-17. The star as the German guide was very pleasing and introduced many songs with telling effect. The special scenery, properties and costumes introduced deserve special mention. Johnson and Slavin 22d; Little Tycoon 26th.

Redmond's Opera House (C. H. Garwood, manager): Hattie Irving in The Mystery of a Hansom cab last week played to audiences varying from fair to a beggarly array of empty benches. The co. lacks rehearsing and the performance is rather crude. The Nelsons 19th, week.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Charles A. Gardner entertained a fair sized house 14th. Zig-Zag, with Anna Boyd in the leading role, filled the house the 16th. Miss Boyd is a prime favorite in Kalamazoo. Joseph Murphy in Kerry Gow 17th to good business.

FLINT.

Music Hall (H. A. Thayer, manager): Hi Henry's Minstrels gave a very fair performance to a good house 12th.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant manager): Harry Ramsay's White Slave co. 24th, to a poor house. Co. good and scenic effects fine. Jennie Karsner, Miss Dickson and Frank Drew deserve special mention. J. S. Murphy in Kerry Gow 15th to a small house. Co. good and gave a satisfactory performance.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Rosina Vokes and her comedy co. in repertoire all last week to large and appreciative audiences The Grismer-Davies comb. next week.

People's Theatre (L. W. Walker, manager): Robertson's military comedy, Ours, last week. The piece was presented in good style and drew well-filled houses. The first performance was given for the benefit of Company C, First Regiment, and the house was crowded. Dr. Jekyll and Mr. Hyde next week.

Olympic Theatre (W. J. Wells, manager): Emilie Rosina Soler's Royal Consolidation last week to a large business.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Robert Ransom co. 13-14, in Woman vs. Woman (Fate under a new name) and My Geraldine.

MISSISSIPPI.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): The Basye-Davis co. played during the week with change of programme each night to good houses. Gorton's New Orleans Minstrels 20th.

GREENVILLE.

Greenville Opera House (J. Alexander, manager): Wills, Henshaw and Ten Broeck's Two Old Cronies came 14th to the largest and most fashionable audience ever seen here. Their performance and performers were all well received, as deserved. Gorton's Minstrels 24th.

Items: In the accident on the railroad Miss Ten Broeck was only slightly shaken up, but no serious mishap occurred. Mr. Henshaw speaks of investing in bank stock in Greenville. The co speak in highly complimentary terms of THE MIRROR.—Emily Northrup and Lizzie Hight deserve special mention, in singing and otherwise.

VICKSBURG.

Opera House (Piazzo and Botto, proprietors): Sol. Smith Russell in A Poor Relation, 12th, to standing room only. Two Old Cronies 15th to a good house. Lewis Morrison 16-17.

ABERDEEN.

Temple Opera House (R. L. Hatch, manager): Gorton's New Orleans Minstrels to a packed house 14th. The co. is only fair.

MISSOURI.

KANSAS CITY.

The dramatic event of the week was the Robson and Crane engagement at the Coates in Bronson Howard's play, The Henrietta. These two clever comedians crowded the house nightly, and at advanced prices, too. The play and co. captured both public and press. The co. is one of the most evenly balanced seen here this season. Robson and Crane were given royal receptions.

McKee Rankin did a very good week's business at the Warder Grand in his new play, The Runaway Wife. The piece is an interesting one.

George Wilson's Minstrels drew very good houses at the Gillis first three nights of last week. The co. gave eminent satisfaction.

P. F. Baker drew crowded houses all last week. S. R. O. sign was displayed every night.

Items: P. F. Baker, who is playing at the Ninth Street Theatre this week, has been sadly affected by the secret marriage of his daughter, Nellie, to Wilbur Harlan, at Buffalo, N. Y., on the 27th ult. The young couple are spending their honeymoon in New York, but are soon to retire to Seafield, Ind., where Mr. Harlan owns a farm. Mr. Baker refuses to be reconciled.—W. A. Mahara, Beach and Bower's agent, was in town last Monday.—THE MIRROR'S Christmas Number is anxiously awaited by the profession.—Regret is openly expressed by theatregoers here at the dissolution of partnership between Robson and Crane.—Ben Stern and wife were in the city last Tuesday. Ben is the Carleton Opera co.'s advance agent.—It is not generally known in the profession that T. A. McKee is a cousin of McKee Rankin. He is Mr. Rankin's manager.—Miss Future Gayle, late a prominent society lady of St. Louis, joined McKee Rankin's co. here. She will play small parts.—Herbert Fortier, of Canada, and Townsend Russell, of Milwaukee, made their professional debut here Monday evening in McKee Rankin's Runaway Wife.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Gipsy Warde in Only a Country Girl 13th. Performance very mediocre.

Ferris Grand Opera House: Michael Strogoff to good business 15th. Guyer and Harding's Minstrels to a fair-sized house 16th. Extremely bad performance. Thomas W. Keene 21st. House all sold.

HANNIBAL.

Park Opera House (Watson and Price, managers): P. F. Baker in The Emigrant to a small house 10th. Poor co. John Dillon, supported by a fine co., gave Wanted the Earth, to a big house 14th. Charles Erin Verner 20th; Keene 23d; Maggie Mitchell 26th; Minnie Maddern 28th.

SEDALIA.

Opera House (H. W. Wood, manager): Good business rewarded Charles L. Andrews' Michael Strogoff 13th. Gilmore's Band afternoon and night of 15th; George Ober's Dr. Jekyll and Mr. Hyde 17th; A Night Off 20th; John Dillon in Wanted the Earth 23d; Rice's Evangeline 24th.

PARIS.

Poager's Opera House: Only a Country Girl to very poor business 12th. Coming: John Dillon in Wanted the Earth 19th. House all sold in advance; standing room at a premium.

MOBERLY.

Hegarty's Opera House (Bowers and Ries, lessees): C. L. Andrews' Minuet Carnival co., played to fine house 14th.

Apgar's Opera House (C. P. Apgar, lessee): Geyer and Harding's Minstrels showed to large and pleased audience 15th.

NEBRASKA.

NEBRASKA CITY.

Opera House (W. B. Sloan, manager): Beach and Bowers' Minstrels packed the house 12th. The performance could be improved by the omission of one or two decidedly objectionable acts. Pavanelli and Hughes' Musical and Novelty co. gave two entertainments 14-15. Aside from the Pavanelli Brothers in their musical specialties there is but little to the show. Minna Wright Carnwell 22d; Andrews' Opera co 23.

Items: Standard still dark.—Manager Sloan has fitted up the dressing-rooms at the Opera House in a neat manner.

OMAHA.

Boyd's Opera House (Thos. F. Boyd, manager): Held by the Enemy 8-10 to fair business. Co. mediocre. Hanlons in Le Voyage en Suisse to small business 12-14. Murray and Murphy opened 15th to large and enthusiastic house. George Wilson's Minstrels 19-20; Rose Coghlan 22-23; Carleton Opera co. 26-28; Rosina Vokes 29-Dec. 1.

Grand Opera House (Crawford and McReynolds, managers): Spenser's Little Tycoon Opera co. to good business 8-10. An evenly balanced co., giving satisfactory rendering of a pleasing opera. Gilmore's Band 11th to a full house. Carrie Tutein in Struck Gas before small houses 12-13.

Item: Manager Boyd has not a vacant night in November or December.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Gentry's Canine Paradox filled the house 10th both at matinee and night. The performance gave entire satisfaction. Wilson's Minstrels 16th.

FREMONT.

Turner Hall (George F. Looschen, manager): Edwin Barbour in A Legal Document to a small house 12th.

GRAND ISLAND.

Bartenbach's Opera House (Steve Reynard, manager): Gilmore's Band to large business 10th. Rhea to satisfactory results 13th.

NEW HAMPSHIRE.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Bristol's Equescurriculum all last week to fair business. A valuable member of the co., a horse obtained from an Indian chief named Potoski, and named for him, broke an ankle, and its injury necessitated shooting. It was one of the best all round horses in the co., and the manager states that he will find it difficult to fill the highly-trained animal's place.

Item: The Pirates of Penzance will be produced here shortly by home talent under the leadership of A. N. La Brie. A very fine orchestra will be promised for the occasion.

NASHUA.

Opera House (A. H. Davis, manager): Mora last week in the following repertoire: Dad's Girl, A Mountain Pink, Velvet and Rags, Firefly, The Little Devil's Share, The Little Detective, and Little Barefoot at matinee. The houses ranged from good to crowded, and the engagement was successful in every respect.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Bennett-Moulton Opera co. all last week gave very creditable performances of light opera at popular prices. They were liberally patronized, as they deserved to be. Cora Tanner in Fascination 20th.

CONCORD.

White's Opera House (B. C. White, manager): Bennett-Moulton Opera co. played a week stand here ending 17th to large houses. Thatcher, Primrose and West 23d; Bristol's Equine Paradox Dec. 3-5

NEW JERSEY.

PATERSON.

H. R. Jacobs' Opera House presented We, Us & Co. 12-14 to good business. The co. was good and gave satisfaction. Phosa McAllister presented Theodora, the Lion Queen, to good houses 15-17. The co. was first-class, Phosa McAllister appearing to good advantage in the title role. This week George C. Boniface in Under Cover first three nights and The Dark Side of a Great City for balance of week. Zitka 26-28.

Grand Opera House (Fred Thomas, manager) drew fair houses with Martin Hayden in A Boy Hero. This week Night Owls Burlesque co. will present some first-class specialty people. Next week, Frolic co.

NEWARK.

Miner's Theatre: Bolossy Kiralfy's spectacular production, Mathias Sandorf, presented 19th, far exceeded any of the previous works of this famous artist and manager. The drama is founded on one of Jules Verne's fantastic stories, and it affords rich material for the decoration of which Mr. Kiralfy makes such skilful use. Mathias Sandorf is a spectacle of a high order of merit, and presents a series of beautiful scenic effects. The ballets are three in number, and are all novel and brilliant. The play will remain for the balance of the week. Margaret Mather next week.

H. R. Jacobs' Opera House: Barred Out, the new play of Edwin Arden, was presented 19th, and is a notable advance on the border drama of Eagle's Nest, in which the young actor scored his first success. The play is romantic, and carries with it a powerful story, combining love, fidelity, heroism, hatred and revenge, the scene of which is laid in the picturesque county of Kerry, in Ireland. Some of the lighter episodes are good comedy, and the work brings out the great powers of the actor with much completeness. The play will remain for the balance of the week.

Waldman's Opera House: The English Folly and Burlesque co. began a week's engagement 19th.

HOBOKEN.

Jacobs' Theatre opened to a good house this week. The attraction was a local dramatic association, which occupies the boards for three nights. The Ragpicker's Daughter will finish the week. Next, Gray and Stephens.

At Cronheim's standing-room was at a premium, the attraction being Joe Higgins' Variety and Athletic comb. They gave a fair show. Next week Rice and Barton's Burlesque co.

Items: Charlie Geer, treasurer of Jacobs', was presented by Manager Semon, on behalf of the attaches of the house, with a handsome diamond scarf pin. The presentation was on the occasion of his birthday last Saturday evening. Charlie was very much surprised, but thoroughly appreciated the gift.—Manager Cronheim wore a very large smile when he saw his audience Monday night.

TRENTON.

Taylor Opera House (John Taylor, manager): Atkinson's Peck's Bad Boy drew large houses 15-17. Every one was amused by the pranks of the boy and his chum. The singing, dancing and the boy quartette received numerous encores Hanlons' Fantasma 22-24; Keep It Dark 26th; Annie Pixley 29th; Kellar 30th; Gus Williams Dec. 1.

Item: The Trenton Lodge, B. P. O. E., will be instituted during this week.

SOMERVILLE.

Mirror Hall: The Harvard Quartette, assisted by A. G. Salmon, pianist, and Mme. Alberti, elocutionist, gave a programme of which every number was pleasing and merited the encores. Attendance not large on account of stormy weather. Jule Keen 21st; Pizzarello troupe 24th.

NEW YORK.

ALBANY

One of the principal topics of conversation here since Saturday last has been the transfer of the Leland Opera House to Manager H. R. Jacobs for a period of five years. Before the day mentioned there were various vague and untraceable rumors prevalent that some changes were to occur, but few, if any, knew that the house was to pass for a time from the control of our popular lady manager, and the news came wholly as a surprise and occasioned many regrets. The lease was signed on Saturday, Mrs. Leland coming up from New York for that purpose and returning almost immediately. The document gives Mr. Jacobs control of the theatre for five years, and it is understood, though not verified, that the rental is $10,000 per annum. Possession will be given on the first of May next. The movement is significant on the part of Manager Jacobs, implying a determination to do battle with his partner, Mr. Proctor, in the city that has always had the banner house of their large circuit. As the dissolution of the copartnership of the firm occurs on the same date that Mr. Jacobs assumes the management of the Leland, some lively times are anticipated in local theatrical affairs after that time. To add to the indefiniteness of the outcome, Mr. Jacobs announces his intention of converting the Leland into a popular-priced theatre, while on the other hand Mr. Proctor states that he will positively, during the Summer, lower the auditorium of his house to the second floor, convert it into a thoroughly first-class theatre and play nothing but standard attractions at regular prices. Thus the two houses will adopt exactly different policies than those which have prevailed in the past. The result will be watched with interest. Mrs. Leland's reason for giving up the house, as stated by her, was on

[CONTINUED ON EIGHTH PAGE.]

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To Correspondents and Advertisers.

Next Thursday having been designated by the President and Governor as the day for general Thanksgiving, the next number of THE MIRROR will be published on Wednesday morning.

Our out-of-town correspondents are requested to mail their letters for the coming issue twenty-four hours earlier than usual.

Advertisers are notified that the advertising columns will be closed next week at 3 P. M. on Tuesday.

Theatrical Prosperity.

The return of theatrical business since the election excitement to its normal state has been unprecedentedly rapid.

From every section of the land—North, South, East and West—our trustworthy advices indicate that an amusement boom is in progress. Its force is so great that it is likely to carry prosperity with it to the close of the season.

There is no class of business that suffers more by the stagnation incident to a hot political campaign than theatre-managing. This year there were not many—outside of a few weak attractions—that succumbed to the severe strain; fewer than was recorded four years ago, in point of fact.

These reflections are cheering to all members of the profession, showing as they do the vigor and vitality of theatricals in this country.

Journalistic Falsetto.

Our contemporary *The Voice*, the organ of the elocutionists, quite naturally launches an editorial spear at the Madison Square Dramatic School.

The Voice would be unfaithful to its purpose and its constituency if it failed to cry out in opposition to any plan which should indirectly affect the business or the profits of the noble army of individual teachers of acting and elocution that swarms along the outskirts of the profession.

No pupils, no elocutionists; no elocutionists, no *Voice*. There's the rub.

But this same wee, small *Voice* does not rest content with scolding about the Madison Square School. It takes occasion to refer, in the course of its article, to this journal, thus:

> THE NEW YORK MIRROR, an ably conducted paper, but which seems to be published in the interests of managers in general, and of A. M. Palmer in particular rather than in the interests of the profession, says, etc., etc.

This bit of contemporaneous vocalism is amusing.

THE MIRROR, it is necessary to say solely for the purpose of giving *The Voice* the true key, is printed in no particular person's interest—whether it be manager or actor. It is published in the interest of the stage and all people legitimately connected with it.

Because THE MIRROR is absolutely independent as well as wholly impartial it by no means follows that it should not be the first to recognize and aid any and every movement looking to the welfare of the profession and the prosperity of the theatre.

If our contemporary will consult the files of THE MIRROR for ten years past it will find that this journal has instituted and carried to a successful point many needed reforms and lent its influence to the accomplishment of many important and beneficial objects. It is not only the representative American dramatic newspaper—it has realized to the utmost extent of its ability the higher duties and responsibilities of honest and progressive journalism.

Whenever Mr. Palmer, or any other manager or member of the profession, proposes something which in our deliberate judgment commends itself to sympathy and support, that sympathy and support it will receive from us so long as it merits them.

The Dramatic School idea is unquestionably excellent in theory. What it proves in practice we will soon have the opportunity of judging by results.

One word more, before we leave *The Voice* to its own echoes. Just so long as Mr. Palmer continues to devote a liberal portion of his active and busy life to improving the stage, bettering the condition of its votaries, and advocating its worth and dignity, just so long will THE MIRROR continue to extend to him its co-operation. And every other manager and actor, similarly inspired with unselfish aims for the advancement and development of the profession will, in the direction of all good works, find us a firm friend and stout champion.

Advertisements for the Christmas Number of THE MIRROR, *which will appear on Saturday, Dec. 8, cannot be guaranteed insertion if received later than the end of this week.*

An immense edition is being prepared to meet the newsdealers' advance orders, which are coming in on a larger scale than ever before.

A Good Thing.

There is a project in course of fruition to build a theatre in this city for Sydney Rosenfeld, the dramatic author. Plans have been made for an edifice to cost $200,000, and stock subscriptions are being procured rapidly, one-fourth of the sum required having been pledged during the past week.

Mr. Rosenfeld has turned off a good many plays and librettos that have made large profits for other people. It is perfectly natural and eminently proper at this stage of his career that he should desire to secure some portion of such profits for himself.

The proposed theatre is to be devoted to American comedies and musical pieces, not only those of Mr. Rosenfeld's composition, but of other clever men. Such an establishment would be likely to give a salutary impetus to native dramatic authorship, which is now, as it has been for years past, in a state of coma.

For this reason, and also for the sake of the public and of a brilliant and industrious writer, THE MIRROR extends to Mr. Rosenfeld its hearty wishes for the accomplishment and prosperity of the new enterprise.

An Extra Number.

Several inquiries have reached THE MIRROR from subscribers who wish to know whether the Christmas number of THE MIRROR is included in the regular subscriptions or not.

To these we would state that it is an extra edition, separate and distinct from the issue for the same week, and it will only be sent to those subscribers that order it specially. The price—twenty-five cents a copy—covers postage.

Personal.

SCANLAN.—W. J. Scanlan is not ill, and is playing all his dates.

SHERIDAN.—Emma Sheridan is on her way to this country on the *Arizona*.

FULLER.—Loie Fuller denies that she is to rejoin the Arabian Nights company.

SCHOEFFEL.—Agnes Booth-Schoeffel will have a powerful role in Captain Swift.

PITOU.—Gus Pitou is expected to return to the city from St. Louis to-night (Thursday.)

MCCALL.—Lizzie McCall will play the leading part in Taken from Life next week in Philadelphia.

HAYMAN.—Al. Hayman will make a flying visit to San Francisco about the middle of December.

POTTER.—Mrs. James Brown Potter began rehearsals of Antony and Cleopatra last Thursday in Chicago.

RAMSAY.—Walden Ramsay is a Columbia College graduate. He studied a profession before he adopted the stage.

RUSSELL.—Tommy Russell, according to the Boston press, has made a pronounced hit there as Little Lord Fauntleroy.

BISHOP.—Frances Bishop is not acting. Miss Bishop states that she has no connection with the production of Muggs' Landing.

CORDEN.—Juliette Corden has been engaged as principal prima donna of the Bostonians, and has made a good impression as Mignon.

DAVENPORT.—Fanny Davenport has made a number of changes in the "business" of La Tosca which are said to increase its effectiveness.

ADDISON.—Grace Addison is now playing Aladdin with Ellsler's Aladdin company, succeeding Josie Robinson, and has made a hit in the part.

RICCI.—We present a portrait of Bertha Ricci, of the Casino, on our title-page this week. Miss Ricci is at present appearing as Elsie Maynard in The Yeomen of the Guard.

LIND.—Letty Lind, of the London Gaiety company, is as graceful as a fairy. Her dancing is one of the most attractive features of Monte Cristo, Jr.

MORGAN.—Matt Morgan has done a charming water-color portrait of Corinne, which pleased Mrs. Jennie Kimball so much that she bought it at once on its being shown to her.

GALE.—Walter Gale, the young comedian, whose character work as a tramp was a feature in The Old Homestead, has returned to the company and is playing his old part again.

CLAYTON.—Estelle Clayton's acting in The Quick or the Dead seems to be pleasing the public in the South. A dispatch from Manager C. W. Durant says that her business is excellent.

GRAY.—Mary Gray requests us to contradict the statement that she has been engaged by Stephen Leach to support Captain Jack Crawford in Fonda. She has never even met Mr. Leach.

TUFT.—John B. Tuft, private secretary of Frank W. Sanger, has resigned. Mr. Tuft is an energetic and capable business man, and will probably accept an engagement as manager or agent.

CURTISSE.—Blanche Curtisse was accidentally wounded by a dagger thrust the other night in Only a Farmer's Daughter. The injury was slight, however, and did not interrupt her engagements.

CAZAURAN.—A. R. Cazauran interestedly watches the movements of the theatrical world in spite of his serious illness. Had he the strength and ambition he could write a curious book of reminiscences.

SMITH.—Mrs. Sol Smith arrived from England last week on the *City of New York*, accompanied by her daughter, Alice Brown. Both ladies are open for engagements for the remainder of the season.

RANKIN.—McKee Rankin and Manager John Havlin have been having a row because the former declined to go on at Pope's Theatre, St. Louis, unless the stage manager of that house was discharged.

DITHMAR.—One of the most conscientious, painstaking and steadfast of our dramatic critics is Mr. Dithmar, of the *Times*. His work shows care, thought and unswerving integrity to a high standard in dramatic art.

EDOUIN.—The sympathy of all of Willie Edouin's friends in this city will go out to him and Mrs. Edouin (Alice Atherton) in their recent severe affliction. On Tuesday in London their nine-year-old son, Lionel Brough Edouin, died of diphtheria.

JACOBS.—The ambition of H. R. Jacobs to manage more theatres than anybody else in the world has been gratified, but he continues to add to the list. Mr. Jacobs' enormous business is run on a system which goes with the regularity of a town clock.

LESLIE.—The first time Fred Leslie visited New York it was with the Comley-Barton company; the last time he was located at the Casino. Mr. Leslie's return with the Gaiety company is a source of pleasure to the public and his many friends here.

MAGNUS.—Julian Magnus has resigned from the business management of Frederick Warde's company, and he will return to the city on Monday. Mr. Magnus is a valuable man, particularly as press representative, and he should not be at liberty long. He is a skilful and experienced journalist.

VANDERFELT.—E. H. Vanderfelt has, through the courtesy of French and Sanger, been permitted to resign from the cast of Mr. Barnes of New York to support Mrs. Langtry for six weeks in Mr. Coghlan's place. In January Mr. Vanderfelt goes to California to support Mme. Modjeska in his old roles.

HALL.—The second difference between Pauline Hall and Manager Aronson since the season began has arisen, been adjusted and appeared in the papers. Why is it that there is always a troublous undercurrent in the comic opera branch of the profession? Why can't the people who combine singing and acting get along amicably like the dramatic people?

KIMBALL.—Mrs. Jennie Kimball paid a brief visit to the city on Monday and witnessed the Gaiety company's production of Monte Cristo, Jr. Mrs. Kimball says that Corinne is having crowded houses everywhere this season, that she attracts large numbers of ladies and children, and that her private receptions are attended by the wealth and fashion of the places where they are held. Corinne's career has been remarkably brilliant and successful.

GREY.—Sylvia Grey has made a distinct success with her nimble dancing in Monte Cristo, Jr., at the Standard. She is one of the highest, and unquestionably the least offensive, of the lofty kickers that have exhibited their accomplishments in this direction. Miss Grey wears a soubrette's skirts, beneath which is a sea of soft lace, the surface of which is rippled but not seriously broken when she essays one of her altitudinous pedal elevations.

MYTH.—A reporter of this paper was detailed the other day to make inquiries as to the identity of the manager quoted by the *Sun* in its insulting article on the relations of actors and "society" people. It was the opinion of everyone interviewed that the manager was a myth invented by the writer in question as a mouthpiece for the utterance of his libels on the profession. The *Sun's* attitude toward the stage and its people has always been unjust and discreditable.

In the Courts.

THE ARMLESS SLEEVE CASE.

William Gillette, the author of Held by the Enemy, who has been brought into litigation by Stanley McKenna, the author of The Soldier's Wife, over the armless feature of his play, which is the stirring incident of the drama, does not intend to give up this scene without a defense. Argument upon Mr. McKenna's motion for an injunction to restrain the representation of this scene in Mr. Gillette's play will probably be heard this week by Judge Lawrence in Supreme Court Chambers.

The author of Held by the Enemy declares in an affidavit that the scene complained of is not similar to the one in The Soldier's Wife. Speaking of one-armed characters he states that they are not novelties on the stage at all, and hence Mr. McKenna cannot claim a monopoly of them. He refers to the character of the original Snorkey, the one-armed messenger which was introduced by Manager Daly in Under the Gaslight, and made a great hit before McKenna's play was ever thought of, and also cited David Belasco's Chums, which had a one-armed veteran of the late war.

Mr. Gillette contends that McKenna was not the originator of the one-armed character, and cannot claim a monopoly of it. The result of the case will be of interest to both managers and dramatists.

A WIDOW RECOVERS ON A CONTRACT.

In the Summer of 1886 Alexander Freygalt made a contract with Edmund C. Stanton, of the Metropolitan Opera House, as harpist in the orchestra for a period of fifteen weeks, commencing on Nov. 8 of that year at a salary of $50 per week. The contract provided that Mr. Freygalt should appear at rehearsals for one week before the beginning of the contract. Before the time for the beginning of the contract arrived Mr. Freygalt received word that he should appear for rehearsals one week earlier than the time specified. He declined to appear, but presented himself for rehearsal on the first of November as originally agreed upon. Then he was informed that his services were no longer required. He sued Mr. Stanton in the City Court to recover $750, the amount of his salary under the contract, less $60 which he had earned at concerts during the time he was to have played in the orchestra. The case was tried before Judge Nehrbas. In the meantime, Mr. Freygalt died and the suit was continued in the name of his widow. The Judge, on Monday, decided in favor of the widow holding that she was entitled to $690, the full amount under the contract.

Mr. Stanton among other defenses set up that the company should have been sued instead of himself personally, but the Judge held that inasmuch as he had signed the contract he had been properly sued.

HATTIE GRINNELL'S VERDICT FOR $360

Hattie Grinnell, a leading soubrette, who has taken prominent parts in the Black Crook and Mazulm, obtained a verdict last week in the Supreme Court before Judge Patterson of $360 against Imre Kiralfy, the manager of spectacular productions. She entered into a contract with the manager to take the part and appear as the Spirit of Purity. Before the expiration of last season she was given her dismissal. Then the company made preparations to leave the city for Pittsburg. Miss Grinnell presented herself at the railroad station but was informed that there was no ticket for her and that she could not go with the company. The actress sued the manager to recover $400 arrearage of salary. The defense which the manager interposed was that the actress had been found incompetent and was careless in her part. His testimony was supported by two other witnesses. The jury gave Miss Grinnell a verdict of $360. She is now under contract with Bolossy Kiralfy.

GOT THEIR ARREARS OF SALARY.

John Shannon and John Sheridan sued Managers Lester and Williams of the London Specialty company for sixty dollars due them. When the case was called for trial before Judge Alfred Steckler in the Fourth District Court, the managers did not appear and the Judge gave a judgment in favor of the complainants.

Play Pirates.

THE MIRROR has received a circular from a manager at Quincy, Mass., to whom it was mailed by one W. C. Turner, proprietor of "W. C. Turner's Dramatic and Comedy company," asking for a week's stand at Quincy.

This is a piratical company operating in small towns in New York and New England. They play at ten and twenty cents, and have appeared as near this city as White Plains. The following is their repertoire, with their spelling evidently intentional: Hazel Kirke, Irish Hearts, Squatters Claim, Fancheon, Josh Whitcomb, M'liss, East Lynne, Cast, Factory Girl, Orange Girl, Kathleen Mavourneen, My Pardner, Esmaralda, etc., etc. They are at New Bedford, Mass., this week.

Mr. Barnes Remains.

Business Manager McCormick, of the Broadway Theatre, is, with the other gentlemen of that house, somewhat annoyed over the reports that Mr. Barnes of New York has to be superseded by Little Lord Fauntleroy on next Monday.

"I am sure I cannot tell how these reports get in circulation," he said the other day to a MIRROR representative. "I am quite sure that not once since Mr. Barnes of New York was produced here has there been any definite conclusion arrived at when Mrs. Burnett's play was to be put on, and yet every once in a while we are confronted in the papers with a statement which purports to know more of the intentions of the management of this house than it knows itself. Of course it is true that we are ready to put Little Lord Fauntleroy on the stage at very short notice, but what capable manager is not ready to make a move at any time the game calls for it?

"As for our receipts with Mr. Barnes, they have been most satisfactory. Last week our business was excellent—in fact almost double that of the first week of the play, which was not at all discouraging. Our advance sale is also very large, and if present indications are to be trusted, Mr. Barnes has just taken its second wind and is in for a long run. Still, as I said before, Mr. Sanger is too sharp a manager to allow any unlooked for events to find him unprepared. Little Lord Fauntleroy is being rehearsed daily, the scenery and properties are almost completed, and, if necessary, we could put the play on at a week's notice. The cast engaged is a very strong one, and consists of Kathryn Kidder, Alice Fischer, Effie Germon, Miss Vinton, J. H. Gilmour, F. F. Mackay, George A. Parkhurst, Frank Lamb, John Sutherland, John Swinburne, Al. Kline, A. G. Enos, and both Elsie Leslie and Tommy Russell for the title role. The settings of the scene representing the library in the second act will be the handsomest ever seen on a New York stage."

Robert Downing's Wedding.

Manager J. H. Mack left his star Robert Downing in the South last week and went to his Ohio farm for a short vacation, stopping over in town one day.

"I need a little rest," said Mr. Mack, "I've been toiling pretty steadily Summer and Winter for three years.

"I have no complaints to make this year concerning Mr. Downing's business. I laid my route in the South, after the principal Eastern cities, to avoid the election excitement. We met the yellow fever depression, which impeded travel somewhat, but did not cause so much alarm down South as it did in the North. I am not sorry we stuck to that country, for our business has been the largest we ever enjoyed in that section. For instance, we opened in Memphis, two days after the quarantine was raised, to $1,010—$300 better than our best previous receipts. Our route now lies through the West. We are at Minneapolis Thanksgiving week. Next Spring we will revisit this city.

"Mr. Downing's marriage will take place at the West End Hotel, Minneapolis, next week. It will be a very quiet affair, only a few friends being invited. I know that some managers object to their stars marrying while under contract I'm not that sort of manager. When Mr. Downing came to me and stated his intentions he asked if I, as his manager and friend, had any objections. I told him that I was well pleased and congratulated him on securing one of the brightest and most talented young women on the stage. I am to act as best man at the ceremony.

"When I engaged Miss Blair at the beginning of this season for three years, Mr. Downing not only had never seen her act but had never seen her at all. She has proved to be all I thought she was and has received warm praise for her work all along the line."

Both Sides of the Story.

A. H. Canby, who is to be Francis Wilson's manager, called at THE MIRROR office yesterday and made sundry statements concerning recent developments in the Nadjy company that have found their way into print.

"The chorus girls in Nadjy," said Mr. Canby, received a notification last Sunday from the stage-manager, Max Freeman, that those having made engagements for next Summer must make that fact known. Twenty-two of them said that they had engaged to go with Francis Wilson. Mr. Freeman then peremptorily informed them that they might consider themselves discharged. On learning of this Rudolph Aronson telegraphed Freeman that he had been too hasty and instructed him to give the girls four weeks' notice.

"The girls, having been engaged for a thirty-two weeks' season, protested and declared that unless they were retained for the whole term they would not go. Thereupon they were told that their demand would be granted, provided they would give up their engagements with Mr. Wilson for the Summer. Nineteen consented to do this—three stood out and refused.

"Mr. Wilson felt irritated at this culmination of a series of annoyances, and he waited for Freeman to talk the matter over after the performance that night. Mr. Freeman became abusive and then Wilson, who is a peaceable man under ordinary circumstances, proceeded to give him a severe thrashing. Mr. Freeman is in bed yet.

"Mr. Aronson, I believe, claims that Mr. Wilson did a dishonorable thing in engaging the girls. I don't see it in that light. They were employed to begin with the latter on May 15, their contracts with Mr. Aronson terminating on May 1 next. There was no possibility of their getting engagements for the Summer at the Casino, as they are the chorus utilized only on the road. The arrangement was known to the Casino management as far back as the Boston engagement. Mr. Wilson spoke about it to Albert Aronson two weeks ago in Detroit. There was no objection expressed then.

"The milk in the cocoanut lies in the fact that Mr. Aronson was offering absurdly big inducements to Mr. Wilson to remain under his management and give up his own plans. This Mr. Wilson would not and could not accede to.

"In spite of these little incidents Mr. Wilson will open in May at the Broadway with The Oolah. He will remain there until the middle of October and then go on the road. The time is all booked."

When seen at the Casino yesterday in relation to the statements made by Mr. Canby, both Manager Joseph Brooks and Mr. Barton were vigorous in their denials of their accuracy.

"There is not a word of truth in the statement that the Casino management knew of Mr. Wilson's action and did not object to it two weeks ago," said Mr. Brooks. "Nobody knew anything of it till last Wednesday when we received the news from Chicago."

"As to the report that the girls did not belong to the Casino chorus," broke in Mr. Barton, "no one can say anything about that. Mr. Aronson could have done as he wished. He may have determined upon one of those girls for the Casino company here or he may have decided upon the entire twenty and no one have been any the wiser. He was at liberty to take one or all. We have letters from the girls telling us that Mr. Wilson represented he was getting them with Mr. Aronson's consent."

At the Saturday matinee performance of The Yeomen of the Guard at the Casino last week twelve of the boxes were filled with children, including four birthday parties.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

When Mr. Henry E. Abbey was asked, a couple of weeks ago, to consent to the appearance of Miss Anderson in the performance for the benefit of the Actors' Fund at the Broadway Theatre last Thursday, he courteously informed the Benefit Committee that he had no objection whatever if Miss Anderson was willing. Miss Anderson declined to take part because of the fatigue imposed by her nightly exertions in The Winter's Tale, but sent her cheque for $100 to the Fund.

* * *

Dion Boucicault has been slightly indisposed for the past two or three days. Yesterday he felt so much better that he said he would be attending to his duties as usual at the Madison Square School this (Thursday) morning.

* * *

The regret in Albany over the announcement of Mrs. Leland's forthcoming retirement from the management of the Leland Opera House is general and sincere. She has worked unremittingly to provide that city with first-class amusements for several years past, and success has crowned her industrious and intelligent efforts. The hope is expressed that when she has recovered her health this clever and ambitious woman will be found in control of a new theatre, which some Albanians are now considering the advisability of erecting.

* * *

The Philadelphia authorities are shaking up the managers there in respect to the safety question. Fire-escapes and ampler exits will be demanded, it is said.

* * *

Coquelin told the students of the University of Pennsylvania the other day that "Nature is always better than art and those who have nature on their side will always do better than others." This sounds well, but does it mean anything?

* * *

"Clara Belle's" letter, the product of several writers whose matter is put together and sent out from the vicinity of the *Sun* office, in some of last Sunday's out-of-town papers, reiterated the slanderous story about Sara Jewett, which appeared some time ago in Mr. Dana's paper. "Clara Belle" calls her Sara Orne Jewett, which shows that the revamper of this brutal libel doesn't know the difference between the actress and the authoress. Further, she—or he, or they, or it, or whatever "Clara Belle" may be—asserts that Miss Jewett is being supported in a private asylum by the Actors' Fund. This is as absolutely false as the rest of the article. It is a shameful thing that this damnable story, which was proved to be false two years ago, should be brought out and warmed into life again, for no other purpose than to pad a wretched gossip letter.

The Knights of Tyburn at Niblo's.

Alfred Godchaux, formerly associated with the National Opera company and now of the firm of Mons and Godchaux, has arranged with his partner to produce in America all the successes of the Porte St. Martin Theatre, Paris, for ten years to come. M. Duquesnil, the manager of that house, will be interested with the firm in these productions, the first of which will be an adaptation of Les Chevalier du Brouillard, the five-act legitimate spectacular drama which ran all last Summer at the Porte St. Martin. In speaking of this play and its American representation to a MIRROR representative recently, Mr. Godchaux said:

"We shall produce Les Chevalier du Brouillard, the first of the series of Parisian successes, under the title of The Knights of Tyburn, at Niblo's Garden on Dec 31, for a month's run. Then it will go on the road. Just as we shall reproduce the Parisian production faithfully in every detail at Niblo's Garden, so will the New York production be reproduced on the road, in spite of the fact that the scenery is extremely cumbersome and there are fully 130 costumes to be carried. The play will be particularly remarkable for its wealth of scenery and costumes, and in one of the scenes there will be fully 200 people on the stage.

"The play is founded on the story of Jack Sheppard, but it has no more to do with the old drama of that name than a classic Shakespearean play has to do with a burlesque. It is written in D'Ennery's best style, and is probably the last work that he will ever do, as recent advices state that he is dying. M. Duquesnil spent fully 75,000 francs on the production, and all the scenery and costumes are now on their way to this country to arrive about the latter part of this month. There will be three great scenes—that representing the burning of the Mint and a part of Old London, which will throw the scene of the burning of Rome under Nero, as done by the National Opera company, far in the shade—the Old London Bridge scene, and the scene of the Greenwich Wharf.

"The great difficulty in the production of D'Ennery's play was to secure a woman strong enough to play any classic part and still able to appear in boy's costume. We have engaged for the role Kate Forsythe, a lady whom we consider both clever and strong enough to take the part which was played in Paris by Marie Tessandier, who made such a hit that she has just been engaged at the Theatre Francais as Associataire especially to appear in strong, classic plays. Miss Forsythe is very enthusiastic over the role and is now having her costumes made by Hawthorne and taking fencing lessons. In the burning of London scene she will appear on horseback. She is a splendid horsewoman. Russell Bassett has been engaged to play a comedy part and William Seymour will, by permission of Ariel N. Barney, to whom he is engaged, direct the stage.

"Miss Forsythe is also to appear under our management later on in a play of Sardou's of the Fedora style, the manuscript of which is now in our possession."

A Real Church Choir Company.

Frederick A. Dubois, the well-known manager, formerly of Robert B. Mantell's organization, has taken the direction of Hamilton's New York Church Choir Opera company, an organization consisting of ten singers from prominent church choir and opera companies.

"I honestly believe that I shall have the strongest vocal force on the road this season," said Mr. Dubois to a MIRROR representative the other day. "The company includes Lotta Gilman, who was the first soprano of St. Paul's, Boston; Miss L. Klein, the first contralto of St. John's in this city; Carmen Lange, the solo contralto of the First Lutheran Church in this city; Charlotte Le Brun, the mezzo soprano of St. Peter's, Brooklyn; Laura Starin, contralto, late of the Cathedral here; Wallace Macrery, the first tenor of Grace Church, Jersey City; Frank Boudinot, the solo baritone of Old Trinity; James Paxton, Duncan H. Smith, tenors, and last but not least W. H. Hamilton, who is well-known to the profession, although he, too, has been solo basso of St. Stephen's Church, Philadelphia, and St. Peter's, Brooklyn. So you see that our claim of being a church choir company is not unfounded. Our musical director, too, is A. Henderson, who was lately organist of the Crystal Palace, London.

"We will go out thoroughly equipped for good and effective work, and our repertoire will include The Bohemian Girl, Ruddygore, Maritana, The Mikado and Martha. We shall carry with us new costumes and all necessary accessories. Our route will comprise a portion of the country that will prevent our encountering either the cold weather or a surplus of prominent stars and attractions. We will open our season with a sacred concert at Norfolk, Va., on Sunday, while our first operatic presentation will be The Bohemian Girl at Elizabeth City, N. C. We will play through the Western portion of Florida to Tampa and then go to Key West. After playing there we will cross to the West Indies. Our time is booked up to the last of January. We will run the season up to the last of April and then come North."

The Leland Opera House Lease

On Saturday last Mrs. Rosa M. Leland leased the Leland Opera House, at Albany, to H. R. Jacobs for a term of five years from next May at a yearly rental of $10,000

A representative of THE MIRROR found Mrs. Leland the other afternoon at her apartments uptown.

"The reports are true as the papers have stated them," said Mrs. Leland. "I feel awfully blue as you may well believe about giving up the house, and if I had had any idea that I could pull through I would not have done it. But my health would not permit it. Last week, for instance, I was six times on the road between here and Albany. A man may be able to stand that sort of thing, but a woman cannot endure it. There was not alone the travel but the constant worry and excitement.

"Companies were constantly cancelling, and there I was running down to New York to all the agencies to get organizations to fill the time. I would imagine I was booked solid for three or four months, and then the first thing I knew a company would be stranded somewhere, and I would either have to get something in a hurry or else close the house for a week. I have had to close three or four weeks this season.

"Now, it is not the money but when the house is closed that I care about, but the public hate to have the doors shut, and it spoils the reputation of the theatre. The public do not know whether there is an entertainment or not. The season, so far, has been good, and we made good money, but one week, for instance, where there was a big Masonic meeting going on, the public went to the theatre and demanded seats only to be refused. It is these things that hurt a theatre, and as for continuing the work in this way I had neither the courage nor the heart to do it.

"Last Spring my brother and I made all our arrangements for this year. He had managed to learn the booking business so that he could take care of that part of the work as well, if not better than I could, and our plans were that he was to remain here in New York and attend to the booking, while I was to remain in Albany the greater part of the time. Albany was and is now virtually my home, and I have good, staunch friends of many years standing in that city. I was worn out with constantly going up and down on the railroad, and I looked forward to being relieved with much pleasure. My trip to Europe for my health did me little good. I came home no better than when I went away. Then my brother's death banished all my hopes. If he had lived nothing could have taken the house from me, for I love the theatre and dear old Albany.

"I hear that Mr. Proctor charges me with not keeping faith with him in leasing the house to Mr. Jacobs. I will tell you about this entire transaction. Mr. Proctor came to me and asked me whether I was going to sell the house. I told him that I was not prepared to say positively whether I was or not. He made me an offer which, I informed him, was a thousand dollars less than had already been offered to me. His offer was $7 000 and I had been offered $8 000

"'Well,' said he, 'if you get another offer and make up your mind to lease, let me know, or if you make an offer and there is a sign that it will be accepted put the parties off for twenty-four hours, let me know, and I will give you the same sum that the other parties will.'

"Whether he said so in effect or not is perhaps not of importance, but throughout the interview Mr. Proctor gave me the impression that he did not want the house unless somebody else wanted it and that he would go as far as he could to keep anyone else out.

"To his request I made no reply, affirmative or negative. Mr. Jacobs afterward made a fair offer, and when I told him that I was not prepared to accept it he wrote asking if I would make an offer. Then I went to my lawyers, Messrs. Moak and Buchanan, of Albany, and told them everything. They advised me that unless I was willing to act in good faith when I made an offer they would not transact the business for me. If I made an offer it must be bona-fide, and one that I would be willing to live up to. I consented. They made Mr. Jacobs an offer by telegram. On Saturday morning he arrived, and at nine o'clock the bargain was sealed. I fail to see how I have acted in bad faith in any way.

"My plans now are to rest just as soon as I can. I will go wherever the doctor advises, and, when I have my health and strength back again, I hope to return to Albany as a manager But it will not, at the least, be less than six months after May 1 next, when I am to give up the old house."

Manager Proctor's Projects.

In a recent interview with a newspaper reporter Manager F. F. Proctor, of Jacobs and Proctor, gives the following as his version of the cause of the approaching dissolution. He said:

"It has been said that the cause of our dissolution was my taking of a Boston theatre in conjunction with a gentleman who was an outsider. This, I think, I had a perfect right to do, as Mr. Jacobs some two years ago leased the Buffalo Theatre and conducted it himself." Mr. Proctor also states that Mr. Jacobs added other theatres to his individual list, including the Third Avenue in this city, and that these ventures, in his opinion, gave him (Mr. Proctor) the right to assume the management of any theatre he saw fit individually or with a partner other than Mr. Jacobs. Mr. Proctor retains control of the Twenty-third Street Theatre in this city, the New Grand Opera House, Bridgeport, Conn.; the New Lynn Theatre, Lynn, Mass; New Grand Opera House, Wilmington, Del.; the Criterion and Brooklyn Theatres, Brooklyn; the Fulton Opera House, Lancaster, Pa., the Opera House at Hartford, the Theatre in Albany and the Worcester Theatre, Mass. All of these are conducted as first-class houses.

Buffalo's New Theatre.

The beautiful city of Buffalo, with a population over a quarter of a million, will soon have a new and elegant theatre added to its places of amusement. The new theatre is on Pearl and Genessee streets, in the centre of the city, and was built by Emanuel Levi at a cost of $150,000 The structure is of the most costly and durable material, and is claimed to be absolutely fire-proof from the foundation to the roof, while the exits are all that experience could suggest. The house is fitted up with all the improvements of the very latest design, and the chairs are claimed to be the most comfortable ever introduced, leaving ample space between the rows—an inestimable boon for long-legged men. Dan'l Shelby, late of the Columbia Theatre, Chicago, but formerly of Buffalo, has secured a lease of the new house for a number of years. Its inaugural opening under the name of the Star Theatre, will take place on Christmas Eve. There is an opening at the new house for an assistant manager and a full corps of attaches. Mr. Shelby will be at the Hotel Dam, this city, until Monday next.

A Mammoth System.

To those who do not keep up with the times in theatrical management, or who know little about the system on which places of amusement are conducted, it seems strange that houses where but few more than the regular number of performances are given weekly, and where the prices of admission seem to be about half that of regular theatres, can be kept open not alone without loss, but with profit to the manager. The fact that they can be, though, is boldly asserted by Manager Edwards of the Third Avenue Theatre, who is H. R. Jacobs' trusty lieutenant. In reverting to this subject Mr. Edwards said the other day:

"People think because of the great number of houses that Mr. Jacobs controls that he is branching out too largely and that this condition of things cannot continue. Now, let me tell you just how the popular-price system is as near to a sure thing as a theatrical manager can come, and how one man can make a fortune by managing a hundred theatres where a hundred single managers would fail. In the first place we will begin by giving each house a very small average of profit. Some of the theatres which Mr. Jacobs controls are good to him for no less than $700 to $800 profit every week. But we will put it at a low average and say that every house that he has brings him in $100 per week profit. That would give him $2,300 a week, and on a season of forty weeks an income of $92,000 a year. That will keep one man going pretty nicely, while a man who only made $100 a week out of a theatre would not be considered as accumulating a fortune. Now, then, please point out to me how Mr. Jacobs can fail on this plan? But besides his theatres Mr. Jacobs has his attractions, all of which are doing well, and they certainly bring him in on the season no less than $30,000 more. And still people ask whether popular prices are profitable.

"As a rule, too, Mr. Jacobs' attractions can be counted on to make money for him, for the simple reason that plays are taken which have already proved their drawing qualities in the higher priced houses We only opened our books for next season two weeks ago, and we now have upwards of twenty-two weeks filled in each house of the circuit, while we are getting by far the best attractions that we have ever played. To give you an idea of how we can almost count on good business, let me tell you that Mr. Jacobs closed a contract on Monday with Oliver D. Byron for a fifteen consecutive-weeks' season over his personal circuit, guaranteeing Mr. Byron's share of the profits to be $1,500 per week, and also agreeing to pay all railroad fares. Our aim, as I have said, is to get circuit attractions that have been successful at other prices. There is no money in new attractions over the circuit.

"The system of H. R. Jacobs' business is on the following plan: Each treasurer of the different houses is placed under bonds which more than cover any sum of money that he may handle in any period of three months. Each writer's statements, accompanied with the vouchers, are rendered by each treasurer to M. J. Jacobs, the son of Mr. Jacobs, who is the auditor and general treasurer for Mr. Jacobs. Each bill paid by these treasurers must be audited by the local manager of each house. These local managers do not handle any money, merely superintending the business department of their houses, and no man has any authority or power to pay out any money without the order from the man over him.

"The business department of the theatres is controlled by the main office at the Third Avenue Theatre, and in addition to this Mr. Jacobs visits each house once every two weeks to look things over. The surplus money at each theatre is sent in with the vouchers, each house keeping only a couple of hundred dollars on hand for contingent expenses or possible shortages. This money is turned in to the general treasurer, who keeps a bank account of his own not to exceed $10,000, which money is kept for house rents, repairs and general expenses. When a house needs this money or is short it is telegraphed at once. All over $10,000 in the general treasury is deposited with Mr. Jacobs' personal account, and on the first of every month the books of all the houses are closed and balanced."

Gossip of the Town.

Ray Gillette has resigned from the He, She, Him and Her company.

R. M. Field, the Boston manager, is expected in this city to-day.

Charles H. Bradshaw has resigned from the John Wild Running Wild company.

Frank Paul has resigned from the management of John Wild's Running Wild company.

The advance sales for Sweet Lavender at the Lyceum Theatre are very large and run into December.

The new Opera House at Chippewa Falls, Wis., has holiday dates and open time between now and April.

Manager A. B. Anderson, of Henry T. Chanfrau's company, is recovering from his recent illness and has rejoined that organization.

M. H. Rosenfeld, the well-known song writer, has been engaged by Lew Dockstader as press representative of Dockstader's Theatre.

Captain Swift is in preparation at the Madison Square, and will be produced very soon, although Partners is playing to crowded houses.

Sam Cooper, the genial box office man of Harrigan's Park Theatre, who has been ill for the past six weeks with pneumonia, is convalescent.

The Crystal Slipper drew large audiences to Ford's Opera House, Baltimore, last week. Manager Ford distributed glass slippers at the matinees.

Thomas Q. Seabrooke and wife have joined The Little Tycoon company, assuming the roles of General Knickerbocker and Dolly respectively.

Gillette's She company, which is now playing at the Fourteenth Street Theatre, will open in Boston next Monday night, leaving this city Sunday.

Augustus Pitou has completed arrangements for the appearance of Rose Coghlan in Jocelyn at the Star Theatre next April for a season of three weeks.

Frank Mordaunt resigns from Mr. Barnes of New York on Saturday night to join Helen Barry's company. His place will be taken by Ralph Delmore.

Adele Aus der Ohe has returned from her trip with the Emma Juch company, and will soon give a series of recitals in Boston, Philadelphia and this city.

Mart Hanley, manager of Harrigan's Park Theatre, has made arrangements for a theatre party of eighty Weighers of the Custom House for the evening of Dec. 8.

Amberg's Theatre is announced to open next Wednesday night. Rose Lindh, the young American soprano, has been engaged for a number of performances there.

James M. Hardie was presented with a gold watch by his friends at Forepaugh's Temple Theatre, Baltimore, on the 13th inst., to commemorate his thirty-eighth birthday.

Manager P. Harris, of Baltimore, will conduct his theatre at Washington next season at prices ranging from twenty-five cents to one dollar. He is booking first-class attractions.

Cora Neilson, of the Waite Comedy company, was recently presented with a gold badge by B. P. O. Elks, No. 75, Findlay, Ohio, of which lodge she has been made an honorary member.

Lester W. Crawford, the Kansas and Nebraska manager, has purchased the lease of the Warder Grand Opera House from Manager J. T. Buford for $8,000, assuming all contracts made by the latter.

Earle Remington, of the Later On company, writes THE MIRROR from Los Angeles: "Your beloved face shone on me this morning for the first time in three weeks, and believe me it 'warmed the cockles of my heart' more than the tropical rays of the generous sun to whose beneficence these Californians owe their 'glorious climate.'"

Dr. G. A. Kane celebrated his seventieth birthday last week in New Orleans. He is occupied in writing a book, "The Show World," which will contain the reminiscences of a long and active theatrical career.

A Possible Case did a very successful week's business at Harris' Academy of Music, Baltimore, closing on Saturday night last. Manager Harris presented the patrons of the house with bottles of cologne on the opening night.

William Ranous has been engaged as stage manager for the Helen Barry company. This organization now includes Maude Hosford, Milnes Levick, Frank Mordaunt, J. B Colville, Charles Edwards, Burr McIntosh and Victor Harmon.

Al. Hayman, after all the talk about it, has decided not to manage a tour of Mme. Modjeska through this country next season.

Josephine Laurens has taken the place of Mrs. Jamison in the Arthur Rehan company. Mrs. Jamison unfortunately had her ankle broken at St. John, N. B., a fortnight ago, and Miss Laurens will fill her position until she recovers.

Daniel Frohman is in Boston with E. H. Sothern, who opened his engagement at the Hollis Street Theatre on Monday night to a big house. Mr. Frohman returns to-morrow (Friday) to the city, while Mr. Sothern opens in Brooklyn next Monday night.

Lew Dockstader is preparing a splendid programme for next week. Several new specialties are to be introduced, a number of the ever-popular Foster ballads will be sung and two new sketches, A Thanksgiving Dinner and Mr. Barnstormer in New York will be produced. An extra matinee will be given on Thanksgiving Day.

A "cycling dramatic company" is the latest novelty. According to English advices an organization of ladies and gentlemen recently started on tour on ten bicycles and four tricycles, with a large carrier tricycle for properties, dresses, etc. The trip was successful and a more extended tour is to be made in the same way next year.

The following is the roster of the Nellie Walters Criss Cross company: Nellie Walters, Mrs. George W. Walters, Nellie Cross, Edna Taylor, George W. Walters, William L. Flynn, Eric Pollock, Horace Mitchell, Harold Eliot, Al. C. Lindon, Leopold Bruck, and Charles M. Thomas, leader of orchestra.

The report that A. M. Palmer had secured the rights for America of Roger la Honte, the great Parisian success, cannot be confirmed. Although it is possible that Charles Overton, Mr. Palmer's London agent, may have secured the rights mentioned, Mr. Palmer states that he does not think such is the case and that the report is a mistake.

John B. Tuft, private secretary of Frank W. Sanger, has written, in collaboration with Dr. J. Hartman, a physician of this city, a society comedy-drama which he intends producing at an author's matinee either at the Madison Square Theatre or the Lyceum, most probably the former. Negotiations are pending with John E. Kellard to play the leading juvenile part.

Anton Seidl's second orchestral concert will take place at Steinway Hall Saturday evening, Dec. 1, when the following novelties will be produced for the first time: Wallenstein Trilogy by Vincent d'Endy—*a*. Wallenstein's Camp; *b* Max and Thekla (love scene); *c*. Wallenstein's Death. Overture, Barber of Bagdad, by Peter Cornelius, and serenade for string orchestra by Victor Herbert.

The Conried Opera company pauses in its season this week at Chicago to rehearse The King's Fool, which will be brought out either on the 14th or 24th of December at the Columbia Theatre. The Conried party has been playing continuously since one year ago last September.

No less than sixteen plays had their inaugural production in London during October, while thirteen first saw the light in the English provinces during the same month. In Paris seven were produced. Of the sixteen presented in London two had already been seen in this country.

In a letter to THE MIRROR Augustus Pitou emphatically denies the report of W. J. Scanlan's illness. "He is in splendid health," writes the manager, "and has not missed a single performance during the five years that he has been under my management. Mrs. Scanlan was stricken with malarial fever while in New Orleans and was obliged to go to a private hospital there. She is now much better."

The following is the full cast of Captain Swift, soon to be produced at the Madison Square Theatre: Captain Swift, Maurice Barrymore; Mr. Seabrook, Frederick Robinson; Harry Seabrook, Mr. Woodruff; Mr. Gardiner, E. M. Holland; Marshall, J. H. Stoddart; Michael Ryan, Walden Ramsay; Mrs. Seabrook, Agnes Booth; Lady Staunton, Mrs. Phillips; Mabel Seabrook, Annie Russell; Stella Darbisher, Marie Burroughs.

R. S. Douglas, manager of Tootle's Opera House, at St. Joseph, Mo., has been officially informed by the executors of the Tootle estate that L. M. Crawford, of Topeka, had secured the lease of that establishment from March 1, next. The change is brought about solely from the fact that Mr. Crawford offered more for it than Mr. Douglas was willing to give. The latter has managed the theatre successfully and the new management will have his best wishes.

The following people will comprise Rice and Shepard's Minstrels, a new organization under the management of John C. Grans: Billy Rice, Burt Shepard, the original Big Four, Smith, Waldron, Haley and Martin; Frank Howard, John W. Myers, George W. Buckingham, G. B Shepard, George M. Decker, Bryant and Byrne, Richard Ralph, Fred Mathews, the Madrigal Choristers and Prof. Morley's Fata Morgana. The organization will carry its own band and orchestra under the leadership of Prof C. J. Smith.

Lewis Morrison presented his spectacular production of Faust at the St. Charles Theatre, New Orleans, on Monday night for the first time in that city, to a large audience. It is said that no actor has ever made the profound impression in that city as did Mr. Morrison as Mephistopheles. It is held to be a superb creation. The play is handsomely mounted, and nothing to approach it for elegance and completeness has, it is stated, ever been seen in New Orleans before. The weird Brocken scene is very effective, and the electric effects are most startling.

Anticipatory.

THE MIRROR always does itself especial credit in its holiday editions.—*Buffalo Courier.*

M. Coquelin, E. H. Sothern, W. J. Florence, Kate Claxton and Rosina Vokes are to be represented by literary articles in the Christmas Number of Harrison Grey Fiske's MIRROR. It will certainly be interesting to read what these actors and many others who are putting their experiences and ideas into print have to say in the enterprising dramatic weekly.—*Boston Journal.*

Promises to be very attractive.—*Home Journal.*

The Editor has gathered a numerous and distinguished body of contributors, including playwrights, authors and dramatic journalists.—*Waterbury American*

Promises to eclipse the usual excellent holiday issue of this journal. The editor has an unusually prominent lot of contributors. The leading New York artists are preparing illustrations.—*Detroit Journal.*

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

account of continued ill health. Her physician has ordered complete rest for a year at least, and her managerial duties would of course interfere with her enforced retirement. Hence her decision. This decision, although eminently wise, causes feelings of great regret in this city, where she has made many friends, both as a woman and as a manager. It has been her aim to provide a high class of entertainment, and in that she has fully succeeded. It is probable that, in recognition of her services, a magnificent testimonial will be tendered her before her resignation. Such an event would be most commendable, and would give her hosts of well-wishers an opportunity to express their appreciation of her abilities.

The local theatrical firmament was brilliantly illuminated last week at the Leland by the presence of two such stellar lights as Frank Mayo and the irresistible Lotta. The former came for four nights and matinee, producing in succession The Royal Guard, Nordeck, and Davy Crockett. Business, while not big, was good, and the audiences as usual enthusiastic. On Friday night Lotta and her co. were seen in Musette by a large audience, and the Saturday matinee, when the play was repeated, brought out a full house. Pawn Ticket 210 on Saturday night attracted a much larger audience than is usually seen on the last evening of the week. This week saw the advent of the Duff Opera co. in A Trip to Africa before a large audience. The rendition was acceptable and the favorites, Laura Bellini, Hubert Wilke, Rose Leighton, Harry Brown and Agnes Stone were received with enthusiasm. Arthur Rehan's co. is announced for the latter half of the week.

The Wages of Sin, presented by a strong cast, did an excellent business at Jacobs and Proctor's all last week. This week the Kindergarden opened to a large and well pleased house and will play a profitable engagement. Next week Edwin Arden.

A concert at Jermain Hall on Monday night (19th), in which Emma Juch, Hope Glenn, Leopold Lichtenberg, Mme. Carreno and Richard Heard participated, was delightful to the moderate-sized audience in attendance. On Thursday evening of last week at Jermain Hall Mrs. Alice Shaw, the whistler, and her co. gave one of their unique entertainments before a good-sized and enthusiastic house.

ROCHESTER.

Lyceum Theatre (John R. Pierce, manager): Fine audiences welcomed Clara Morris 12-14, and large houses greeted Joseph Jefferson 16-17. This week, A Dark Secret.

Academy of Music (Jacobs and Proctor, managers): Austin's Australian Novelty co. appeared to large houses last week. This week, The Lights o' London; Wages of Sin next.

Grand Opera House (P. H. Lehnen, manager): McNish's Minstrels appeared to a good-sized house 12th. Jim the Penman did an excellent business 15-17.

Casino (W. J. Burke, manager): Business fairly good last week. This week, The Early Birds co.

Item: The terrible calamity that befell our city on the night of the 9th inst., wherein so many lives were sacrificed by the burning of a large manufactory, found a ready and generous response for the relief of the bereaved families from the managers of our theatres. Manager John R. Pierce, of the Lyceum, and the manager of the Academy tendered the use of their respective houses for the benefit of the sufferers on the afternoon of the 16th inst., and both houses were packed. The overflow went to the Clinton Opera House, where they were entertained. Mr. Austin and his entire co. volunteered their services at the Academy. Manager Lehnen has tendered the use of the Grand for the 26th for the same purpose. Manager H. R. Jacobs arrived in town on the 17th and was first informed of the magnitude of the calamity, and he at once gave notice that the use of the Academy and the services of his own Lights o' London co., also the services of all the attaches of the house, would be devoted to a grand benefit performance in aid of the fund on the 23d. This is Mr. Jacobs' own personal contribution and fully exhibits the generous heart of the man.

BUFFALO.

Academy of Music (Meech Brothers, managers): Clara Morris did a good business with Renee De Moray and the Lady of Lyons last week. The Bostonians this week.

The Corinne Lyceum (Jacobs and Kimball, managers): Terry the Swell had its initial performance at this house last week. It proved to be quite entertaining with a good deal of specialty and scenic effect. The co., which includes Harry B. Bell as Terry and Anna Belmont as his wife, were all competent. The present week's attraction is Ullie Akerstrom in Annette, the Dancing Girl.

The Court Street Theatre (H. R. Jacobs, manager): The Two Johns still retain their popularity, as last week's business proved. Monte Cristo, with Horace Lewis as the star, opened 19th.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Frederic Bryton in Forgiven pleased good-sized audiences 12-13. Harry Harwood's work was noteworthy. Battle of Gettysburg to a big house 14th. Lotta in Musette 15th to a large house. Prof. Morris' Equine and Canine Paradox finished the week to fair attendance. Jim the Penman 19-20; Juch Concert co. 21st; A Legal Wreck 22-24; Henry E. Dixey 26th.

Alhambra Theatre (Jacobs and Proctor, managers): Phosa McAllister in Theodora 12-14, and Lights o' London 15-17, were well attended.

Item: I neglected to mention last week the death of "Commodore" Perry, for many years a bill-poster here and well known to many of the older members of the profession.

KINGSTON.

Opera House (C. V. DuBois, manager): The Baldwin-Melville comb. concluded a very successful week's engagement 17th, giving six evening performances and Saturday matinee to crowded houses. The co. is a good one. All the parts are well taken. Walter S. Baldwin, the manager, is an actor of decided ability. The star, Pearl Melville, created a very favorable impression.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Gormans' Minstrels to a large and well-pleased house 12th. Mrs. Alice Shaw 17th; Jim the Penman 21st.

CORTLAND.

Cortland Opera House (Robins and Vail, managers): J. C. Lewis in Si Plunkard 12th to fair business. Some of the support is below mediocrity. Uncle Tom's Cabin 14-15 to good business. Herne's Hearts of Oak 21st; Duff's Opera co. 23d; In His Power 30th.

ONEIDA.

Munroe Opera House (M. Cavana, manager): The Maude Hunter Opera co., booked for 15th, has cancelled. Herne's Hearts of Oak 19th.

PENN YAN.

Opera House (George R. Cornwell, manager): The cantata of Ruth was given by home talent 16th to large house. Our Picnic 23d; Hearts of Oak 24th.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): H. R. Jacobs' Lights o' London co. 12-14. The scenery and stage settings were fine and the co. well balanced. The play drew fairly well. Ullie Akerstrom 15-17. Miss Akerstrom pleased her audiences and displayed talent of a high order. Theodore Thomas' orchestra 26th.

City Opera House (William J. Supple, manager): Gormans' Minstrels drew a large audience 15th, who witnessed an excellent minstrel show. Prof. Morris' Equine Paradox 21-24.

AUBURN.

Academy of Music (E. J. Matson, manager): Kennedy's Jowlers opened a week's engagement 12th, drawing very large audiences every night.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): C. T. Parsloe Comedy co. in A Grass Widow 16th. Fine audience; well pleased. A Postage Stamp 20th.

WATERTOWN.

City Opera House (E. M. Gates, manager): Gormans' Minstrels packed the house and gave general satisfaction 13th. Arthur Rigby's specialties made a hit. Kellogg-Hauk Opera co. 21st; Frederic Bryton 26th; Theodore Thomas 29th;

LOCKPORT.

Hodge Opera House (J. R. Heintz, manager): Parsloe's Grass Widow to a fair-sized house 14th. Ullie Akerstrom 26th, week; Hearts of Oak Dec. 4, week.

NEWBURG.

Academy of Music (A. Stanley Wood, manager): Joseph Jefferson in Rip Van Winkle to a packed house 12th. Barlow Brothers' Minstrels 23d.

Old Opera House (William D. Dickey, manager): James Connor Roach in Dan Darcy to a very light house 16th. Francesca Redding co. next week.

MEDINA.

Bent's Opera House (M. J. Marttene, lessee and manager): Charles T. Parsloe in A Grass Widow, 13th, gave the best of satisfaction to a good house. The co. will play a return engagement in the near future. Dan Williams as the valet won much applause by his dancing.

NIAGARA FALLS.

Park Theatre (Belden and King, managers): Storm-Beaten 16th to fair business. Peck's Bad Boy 26th; Hearts of Oak Dec. 1.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Scott and Clifford's U. T. C. 12-13 to fair business. Frederic Bryton in Forgiven had a crowded house 14th. Star and play have become justly popular in this city. Miner's Zitka co. came 15th to a fair house. Performance not up to the standard of former productions.

TROY.

Rand's Opera House (E Smith Strait, manager): Philip Herne was presented 12-14 by a splendid co. Siberia closed the week. Business fair. Gormans' Minstrels 19-20; Duff's Opera co. 21st; Jim the Penman 22-24.

Griswold Opera House (Jacobs and Proctor, managers): True Irish Hearts was nicely staged and presented by a good cast all last week to big business. This week, Australian Novelty co.

ELMIRA.

Opera House (W. E. Bardwell, manager): McNish, Ramza and Arno's Minstrels 15th to small business, giving general satisfaction. Bad weather.

Madison Avenue Theatre (G. W. Smith, manager): Edwin Brown in Storm Beaten 13th to fair business. Lillian Kennedy 19-24.

OLEAN.

Opera House (Wagner and Reis, managers): Jim the Penman 14th to the largest house of the season. Frederic Bryton 17th in Forgiven to a large and appreciative audience. He is a great favorite in this city. A Postage Stamp 19th; Hotchkin Family Concert co. 23d; Mrs. Alice J. Shaw, the whistler, 29th.

Mayer's Opera House (Fred. Mayer, manager): The Hausners, twin mesmerists, played to fair business last week. Duncan Clark's Female Minstrels 27th.

Item: THE MIRROR has a much larger sale than any other dramatic paper that comes to this city. On sale at Oakleaf's news-stand.

ROME.

Sink's Opera House (E. J. Matson, manager): Ullie Akerstrom 12-14 to big business. The co. gave entire satisfaction. Prof. Hurlburt's Mrs. Tom Thumb co. 15th, to fair-sized house. Prof. Morris' Equine and Canine Paradox 19-20.

SENECA FALLS.

Daniels' Opera House (E. J. Matson, manager): Our Picnic co. to a small house 15th. Hearts of Oak 28th. In His Power 29th.

SARATOGA.

Putnam Music Hall (B. H. Searing, manager): Ida Van Cortland and Tavernier drew excellent audiences week of 12th and gave good satisfaction. Claire Scott, 21st, gave a powerful presentation of Mary, Queen of Scots.

Town Hall (Hill and Connors, managers): Gorhams' Minstrels gave a good performance 16th. Arthur Rehan's Comedy co. presented Nancy and Co. to a first-class audience 20th.

MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): Charles T. Ellis drew a large and well-pleased audience 19th.

Item: Frank R. Clifton, of the Black Thorn co.; Charles Brown, of Barlow Brothers' Minstrels, and Will J. Benedict, of Dore Davidson's Dr. Jekyll and Mr. Hyde co., were the guests of Manager Dibble on Sunday last.

NORTH CAROLINA.

WILMINGTON.

Opera House (E. J. Pennypacker, manager): Zozo 15th to a large house. Performance much enjoyed.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): John Ellsler's Aladdin 12th gave a very poor performance to a good house. Many left before the fall of the curtain. Gardiner's co. in Aladdin also 13-14. The performance the preceding night injured the Gardiner co. on its first night and it played against a howling Republican jubilee on the second. The Camilla Urso Concert co. gave a fine concert to a fashionable audience 15th.

Item: The Phoenix Opera House is no more. It has been torn out and remodelled for a dance hall.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Dan Sully's Corner Grocery 16th, to good business. John Thompson in his play A Huge Joke to only fair house 17th. Skipped by the Light of the Moon 23d; Monroe and Rice 24th.

HAMILTON.

Music Hall (Hatzfeldt and Morner, managers): Ruling Passion to good house and gave general satisfaction. Wallace-Villa comb. to fair house 16th. He, She, Him and Her 18th; Monroe and Rice in My Aunt Bridget 22d; Skipped 25th.

Globe Opera House (Thomas Goldrick, manager): Pat Rooney 18th; Barry and Fay 25th.

Stevens Fashion Theatre (Milt Stevens, proprietor): Good performance to large houses last week.

CIRCLEVILLE.

New Opera House (T. Blackstone, manager): Our beautiful Opera House was opened 16th by Fashions, to an immense house. Oscar Cobb, the architect, made a short address after the first act and then recited "Sheridan's Ride." The new and excellent orchestra came in for a good share of applause. The opening was a great success. Aunt Bridget 19th; Hilarity 29th; Gilmore's Band Dec. 4.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): Pat Rooney to good business 14th. A Cold Day co. 21st.

Prof. John E. Kennedy, mesmerist, at Billhart's Hall, for the benefit of K. of P. all last week to fair-sized houses. Excellent entainment and general satisfaction. Prof. Kennedy has made many friends while in the city.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Griffin's Corner Grocery to a large audience 11th. Good orchestra but poor co.

Items: Guarantee chart for Gilmore's Band Dec. 6 was opened 13th. Seats are being sold fairly well.—Lizzie Evans will give a benefit here Dec. 15 for Sons of Veterans, presenting The Buckeye.—Kenyon College boys are pining away for a good opera co.

DAYTON.

The Grand (Reist and Dickson, managers): Jos. J Dowling and Sadie Hasson 13-14 in Nobody's Claim, to good business. Fair audiences greeted George H. Adams 16-17 and matinee in He, She, Him and Her. Co. fair. Masulm 26th.

Items: Now that the political epidemic is over the Grand will continue to do large business.—George H. Adams was the guest of Sylvester Wallaston, Esq., during his stay here.

TOLEDO.

Wheeler's Opera House (S W. Brady, manager): Beacon Lights first three nights of last week and The Ruling Passion last three drew slim houses. Both pieces were in the hands of good cos. and deserved better business.

People's: The Kimball Opera co. to standing-room only last week.

EAST LIVERPOOL.

Brunt's Opera House (Thompson and Way, managers): Rose Lisle comb. opened 12th for a week to standing-room. Co. good, and gave entire satisfaction.

LEETONIA.

Forney's Opera House (M. T. Forney, manager): Boston Stars 28th; Andrews' Raiders 30 Dec. 1; Harry Lindley 3-4.

KENTON.

Grand Opera House (H. Dickson, proprietor and manager): A Ruling Passion gave a highly satisfactory entertainment to a small house 14th. Scenery very fine.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): Pat Rooney 13th in Pat's Wardrobe to a large audience. Gardiner's Fate co. to good business 14th. Roland Reed in The Woman Hater 19th.

WAPAKONETA.

Timmermeister's Opera House (C. W. Timmermeister, manager): Walter Robinson's co. in Killarney to fair business 15th; Streets of New York to good house 17th.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): A full house greeted Barry and Fay in McKenna's Flirtation 15th. A very laughable play, presented by a good co. Our Railroad Men to a good house 17th. This play is well suited to the "gallery gods." Corner Grocery 24th; Boston Symphony Orchestral Club 28th.

CHILLICOTHE.

Clough Grand Opera House (George C. Tyler, manager): Nat. C. Goodwin in Lend Me Five Shillings and Turned Up to a delighted audience 12th. The Stowaway gave the finest performances ever given in this city 16-17. Schaffer and Blakely 21st; Creston Clarke 22d; Skipped by the Light of the Moon 24th.

Masonic Opera House (E. Kauffman, manager): Corner Grocery to fair business 13th.

YOUNGSTOWN.

Youngstown Opera House (W. W. McKeown, manager): The Camille Urso co. to a light house 12th; a rare musical treat. Hanlons' Fantasma to packed houses 14-15; the finest spectacular pantomime ever seen in our city.

At the Bijou: The McCollin Opera co. all last week in a repertoire of light opera, pleasing the people and giving this new place of amusement an auspicious opening.

Items: Seven members of the Hanlons' and McCollin Opera cos. were made Elks by Youngstown Lodge, No. 55, this week.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Graham-Earle co. all last week to good business.

MASSILLON.

Bucher's Opera House (C. F. Porter, manager): Walter Sanford in Under the Lash 15th to poor business. Beacon Lights 16th to pleasing results. It was the best entertainment of the season and if the co. plays return engagement it will draw like a circus. A Postage Stamp 28th.

MARION.

Music Hall (Jas. B. Sargant, manager): Walter S. Sanford in Under the Lash to a good house and fairly well-pleased audience 12th. The play is one of the trained dog order, not overly strong.

NEWARK.

Opera House (J. H. Miller, manager): The Corner Grocery co. played to the largest house of the season 13th. People were turned away at 8 o'clock. The co. throughout was below the average, although the audience it attracted seemed to enjoy the piece. The co. carries its own band, which is one of the features and a great drawing card. Barry and Fay drew a fair house 17th. McKenna's Flirtation was one of the best attractions we have had in a great while. Barry as McKenna and Fay as Ryan kept the audience in a continual roar of laughter, while Emily Kean as Mary Ellen Ryan was pleasing, and her singing was loudly applauded and received repeated encores. Next week Melville Sisters at popular prices.

BELLAIRE.

Elysian Opera House, T. C. Cochran, manager): The Little Nugget co. played to S. R. O. 10th. Play and co. gave thorough satisfaction and audience was well pleased. John Thompson failed to please a fair-sized audience 13th with A Huge Joke.

PIQUA.

Conover's Opera House (W. G. Conover, manager): Pat Rooney 16th to very good business. The singing of the Quaker City Quartette is a feature of the entertainment.

PENNSYLVANIA.

ERIE.

Park Opera House (Wagner and Reis, managers): Jim the Penman to good business 12th. Miss Dyas' portrayal of Nina Ralston was a splendid bit of acting. Harry Eytinge's Baron Hartfeld was the masterpiece of the entire performance. Clarence Handysides acted Louis Percival with a thorough conception of the requirements of the part and did some really fine work. Forgiven, with Frederic Bryton in the leading role, 15th, to large business. Mr. Bryton is a great favorite here and was given a curtain call after each act. His wonderful pathos, personal magnetism and commanding stage presence makes him one of the strongest of actors. Harry Harwood's Denver Dan is as refreshing as ever. The rest of the co. was good all through. Fantasma 16-17, to very large business each night. Fantasma has been rewritten, strengthened and touched up in many places since it was seen here before. It is said that Arthur Dunn will not be able to join Fantasma again, as his physician has prescribed a long and much needed rest. Corinne 19-21; Arabian Nights 22d; A Postage Stamp 24th.

People's Theatre (Walker and Gallagher, managers): National Theatre co. last week to fair business at popular prices.

Item: John Jennings, the old-time comedian of the firm of Manchester and Jennings, died from consumption at the home of his mother in this city on the 14th. He was thirty-nine years old. Mr. Jennings was a member of the Detroit Lodge, B. O of Elks. The Elks of this city took charge of the funeral on the 19th. Bobby Manchester attended the funeral.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Peck and Fursman's U. T. C. played to big business 12th and gave a very satisfactory entertainment. Jim the Penman played to the seating capacity of the house 13th. Kellar mystified a large house 15th. A Postage Stamp 17th; Corinne in Monte Cristo, Jr., 22-24; Frederic Bryton 26th; Duff Opera co. 27th; Maude Banks 29th.

OLYPHANT.

Opera House (J. F. Cummings, manager): Hill's Theatre closed a successful week's engagement 10th. Stetson's U. T. C. co. to S. R. O. 13th. Sparks Brothers 20th; Rinehart Musical Comedy co. 27th.

UNIONTOWN.

Grand Opera House (G. W. Hamersly, manager): Moore and Vivian in Our Jonathan to a fair-sized and appreciative audience 12th. Barry and Fay in McKenna's Flirtation to pleasing results 13th. Peck and Fursman's U. T. C. 21st; Muggs' Landing 24th.

BEAVER FALLS.

Opera House (C. B. Foster, manager): Peck and Fursman's Uncle Tom's Cabin co. 17th, matinee and evening performances.

Sixth Avenue Theatre (Bell and Cashbaugh, lessees and managers): Clara Morris in Renee 27th. A large house assured.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Kellar to fair business 14th. Audience well pleased. Stage settings fine. A Postage Stamp 16th to good business. Band and orchestra fine. Specialties were good and pleased the large audience. Clara Morris 22d.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): A Postage Stamp drew a large house 15th. Billy Gray, the burnt cork comedian, secured the bulk of the encores. Clara Morris 23d.

NEWCASTLE.

Opera House (R. M. Allen, manager): Hanlon's Fantasma co. 12-13. First night to S. R. O. On the following night the co. played against a political parade to good business. Audiences highly entertained. A Postage Stamp co. drew a large and well pleased audience 14th. The band and orchestra with the co. is without doubt the best that has visited this place, while the play will rank with the average musical comedy. Peck and Fursman's U. T. C. to fair business 16th. Florence Arnold co. 26th; Sheffer and Blakeley co. 27th.

Park Opera House (E. M. Richardson, manager): Ellsler's Alladin co. failed to please a small audience 14th. Rose Lisle co. 26 Dec. 1.

Item: The Elks of this city will hold a social session 28th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Julia Marlowe in The Hunchback 12th to good business. Miss Marlowe deserved a packed house. Her Julia is a fine piece of acting. She received frequent curtain calls. Joseph Jefferson in Cricket on the Hearth and Lend Me Five Shillings delighted a large audience 14th.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): F. F. Proctor's Over the Garden Wall co. 14th to big business. Julia Marlowe and a splendid co. gave a delightful presentation of Twelfth Night to a good-sized house 16th. The Ivy Leaf 20th; McNish, Ramza and Arno's Minstrels 21.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): A Postage Stamp drew a large house 12th; performance fair. Harry Ellsler's Aladdin co. 15th to a fair audience. The performance failed to please. McNish, Ramza and Arno's Minstrels 17th, to a crowded house; performance good. Bartholomew Equine Paradox 19th, week; Lowanda 26 27.

EASTON.

Opera House: F. F. Proctor's co. in Over the Garden Wall gave an excellent performance to a large house 17th.

YORK.

Opera House (B. C. Pentz, manager): Sallie Hinton 12-15 to good business at popular prices. Zozo 24th.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): McNish, Ramza and Arno's Minstrels 13th to a large and very enthusiastic audience. Joseph Jefferson 15th in The Cricket on the Hearth and Lend Me Five Shillings to a large, refined and elated audience. The co. is very strong and received encore after encore. Mr. Jefferson had several recalls. Scott and Clifford's U. T. C. 17th to fair business. Good co. Kellar 19-20; Ivy Leaf 22d; Lillian Kennedy 26th, week.

LANCASTER.

Proctor's Opera House (W. M. R. Williamson, manager): Kate Pursell with a good co. presented The Queen of the Plains to a very good house 17th.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Kellar 12-13. First night good house. Small audience second night owing to political demonstration. Frederic Bryton presented Forgiven 16th to a fair-sized and well-pleased audience. Supporting co. good, especially Frazer Coulter and Harry Harwood. A Postage Stamp next. Clara Morris 26th.

READING.

Grand Opera House (George M. Miller, manager): The Musin Grand Concert co. drew a large and fashionable audience 17th. The co. is composed of artists, and the music was very superior. McNish, Ramza and Arno's Minstrels 26th; London Specialty co. 28-29.

Academy of Music (H. R. Jacobs, manager): Miaco's Magic Talisman drew a good house and gave a fair performance 12-14. We, Us & Co. appeared to fair houses 15-17, and gave good performances.

ALTOONA.

Eleventh Avenue Opera House (E. D. Griswold, manager): Ellsler's Aladdin Opera co. 16th failed to satisfy a fair-sized house.

Mountain City Theatre (W. L. Plack, manager): Kellar, the magician, 17th, to a good house, giving entire satisfaction.

ALLENTOWN.

Music Hall (A. S. Grim, manager): Zitka drew a fair-sized audience 12th. The story of the play is deeply interesting and is full of thrilling situations. The parts were in able hands and the performance throughout was excellent. Sally Hinton 15-17 in a repertoire comprising Pride of the Market, Pearl of Savoy, Fanchon and Little Barefoot. Each was very acceptably presented. Miss Hinton, as usual, won the hearts and applause of her audience by her vivacity and artistic conception of her several roles. Business averaged good. Jule Keen 23d.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Miner's Zitka 14th to fair business. Splendid entertainment. Thrown on the World 17th to a packed house. The co. and play gave entire satisfaction. Carleton Brothers 19th; Joseph Sullivan's Black Thorn 28th.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Louise Arnot co. played to $1,200 business this week, which proves that she is a great favorite here. Power's Ivy Leaf 21st; McNish's Minstrels 22d.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Atkinson's Peck's Bad Boy co. played to large business 17th. Kellar 23d; Keep it Dark 24th; Louise Arnot week of 26th.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Sydney Worth in East Lynne, 14th, to slim business. The star deserves the support of better material than she has associated herself with in her co. Barlow's Minstrels 19th to a large house. Kellar 26th. Ida May Minstrels cancelled date of 22d.

Fountain Hill Opera House (E. L. Newhard, manager): Over the Garden Wall 15-16 to average fair business. Julia Marlowe and an excellent co. 17th to fair audience. Miss Marlowe as Juliet and Robert T bor as Romeo were several times called before the curtain. Jule Keen 22d; A Night in Jersey 26th; Leonzo Brothers 29th.

Item: Belle Mackenzie Archer, whose excellent portrait appeared in THE MIRROR last week, is a Bethlehem girl, who still retains many warm, personal friends and former classmates in this vicinity. Miss Archer is a graduate of the famous Moravian Female Seminary of Bethlehem.

BUTLER.

Opera House (John S. Campbell, manager) A Postage Stamp 13th to a good house. Noss Family 29th.

DANVILLE.

Opera House (F. C Angle, manager): The Delhauer-Reinhart comb. to a small house 14th. Waite Comedy co. in Led Astray, Ingomar, Pique, etc., this week.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The first half of last week J. C. Duff's Opera co. presented A Trip to Africa in excellent style. Hubert Wilkie and Laura Bellini sang their different numbers in solos and duets beautifully and were heartily encored, especially the "Rose Duet," which is the gem of the opera. Harry Brown as Fanfarri Pasha, with his topical song, "It's Only a Matter of Taste," was recalled several times. He is a fine singer and his comedy business is very pleasing and entirely free from vulgarity. Agnes Stone is a great favorite here and one is always sure to see and hear everything that is entrusted to her carefully and pleasantly done. The chorus was large and sang well. On Thursday evening the Kellogg English Opera co. commenced a brief engagement of three nights, appearing in Faust, Carmen and Il Trovatore. Martha was to have been given Saturday evening, but from some unknown cause Carmen was substituted. The only large attendance was at the matinee when Il Trovatore was sung. This week The Wife, under the management of Daniel Frohman. Paul Kauvar next week.

Gaiety Opera House (Keith and Jacobs, managers): Jennie Calef, supported by C. H. Smith's co., opened a week's engagement on last Monday in Little Muffets. During the week she will be seen in An American Princess, Little Barefoot, Fanchon, Kathleen Mavourneen and Little Detective. Last week George C. Boniface and co. presented Under Cover to big business the entire week. J. B. Polk's co. in Mixed Pickles 26th, week.

Item: On Dec. 5 the Rhode Island Choral Association will give The Creation, assisted by Madame Marie Biro de Marion, W. H. Fessenden, W. L. Whitney and the Boston Symphony Orchestra.

WESTERLY.

Opera House (C. B. Bilven, manager): Ada Gilman and co. in Bubbling Over had a small house 14th. Palmont's Star Stock co. with Della Shirly leading, drew very large audience 17th. The co. is a good one. The street parade of the uniformed brass band attracted a good deal of attention.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): This has been a spectacular week. Zozo, in a new dress, paid us her annual visit 12-13, followed by Around the World 15-17, both attractions drawing well. Neil Burgess 19th, week.

Grand Opera House (J. F. O'Neill, manager): John A. Stevens 19th, week.

Items: George P. Wall, in advance of John A. Stevens, has put out very handsome paper.—Eugene Cramer has finished fitting up the stage of the Grand and returned home.—Manager Keogh has some good open dates in December.

TENNESSEE.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Roland Reed closed a very successful engagement 10th and left for St. Louis by a special train. Lights and Shadows opened to a good house 12th and kept it up all week in spite of bad weather. The scenery is very good and the water scene is particularly fine. Miss Newman was repeatedly called before the curtain and, after the deluge in the cellar, she came out dripping. The support is very clever. Agnes Herndon acts a dual part and gave satisfaction in both. Mr. Duffield, as the villain, is good. All the places of amusement are doing well.

Item: At the close of the third act of Cheek last week Roland Reed came out before the curtain and called for John Mahoney and A. M. Harris, the head ushers of the house. The two made their appearance in one of the lower boxes, and Mr. Reed, in a neat speech, presented each with a handsome gold badge on behalf of A. M. McCreight, the correspondent of THE NEW YORK MIRROR in this city. The compliment paid Messrs. Mahoney and Harris was fully merited and will be heartily endorsed by every patron of the theatre. The recipients are masters of their business and their unvarying courtesy has gained them the good will of all to whose convenience they have ministered.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Robert Mantell 12-14, presenting Monbars and Othello. Business good. The support, with the exception of Charlotte Behrens, was decidedly commonplace. The costuming was rich and gorgeous. Everybody enjoyed Monbars, this being its first production in Nashville. Mr. Mantell and Miss Behrens were cordially received and many times called before the curtain. As Othello Mr. Mantell was a disappointment. Miss Behrens, as Desdemona, enacted the role in a praiseworthy manner. One of the Finest was presented by Edward J. Hassan's co. 15-17, to light houses, Edwin N. Ryan appearing as Captain Mishler. Lights and Shadows 19-20; W. J. Scanlan 21-24.

The Grand (L. C. Haile and Co., managers): Doors closed last week. This week, McKee Rankin in The Runaway Wife, followed by Nellie Walters 29-Dec. 1.

The Masonic (R. N. Slygh, manager): Doors closed this week except 13th, when young Edwin Farmer, the little pianist, gave a very successful concert, assisted by local talent.

MURFREESBORO.

Mason's Opera House (P. P. Mason, manager): The largest house of the season witnessed Robert Downing and his excellent co. in Spartacus 12th. The star and play were highly appreciated.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager). The Twelve Temptations 12th to a packed house, followed by Robert Mantell in Monbars 15th to a packed house, followed by Robert Mantell in Monbars 15th to a fair house. Alone in London 16th; W. J. Scanlan 20th; Jim the Penman 22d; Lavinia Shannon 24th.

Item: A. Alexander, of A. G. Field's Minstrels, has been engaged by Manager Albert to take charge of the Opera House orchestra.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Twelve Temptations to densely crowded houses 13th. Very good entertainment. Robert Mantell presented Monbars to a crowded house 16th. Mr. Mantell made a tremendous hit. Miss Behrens captured the audience. Splendid co. Alone in London to very good business 17th; Jim the Penman 21st; Lavinia Shannon 26th and Janauschek 30th.

Bijou Theatre (A. L. Gardiner, proprietor): Business continues good at this theatre.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Robert Downing in Spartacus to a packed house 14th. Mr. Downing gave eminent satisfaction in this role and was well supported. Effort will be made to induce Mr. Downing to play a return engagement.

UNION CITY.

Opera House (D. H. Verhmes, manager). Lillian Lewis in Article 47 and As in a Looking Glass 12-13, to the largest and most fashionable audiences of the season. The co. is the strongest that has appeared in this city. McCabe and Young's Colored Minstrels 16th.

TEXAS.

SHERMAN.

Sherman Opera House (R. Walsh, manager): Jane Coombs in Bleak House to a very small audience 7th. Bad weather. Nellie Free in Silver Spur to a small house 10th. Dr. Charles L. Howard co. in Dr. Jekyll and Mr. Hyde 16th.

Item: We have not had a large house this season. Every thing is very dull. No doubt the house will go back into the stock company hands when Mr. Walsh's time expires; that will be next April.

FORT WORTH.

Opera House (George H. Dashwood, manager): Howard's Dramatic co. 10th, matinee and night, gave two performances of Dr. Jekyll and Mr. Hyde to poor business. Jane Coombs 12th, with the assistance of a good co., gave a fair presentation of Dickens' Bleak House, the attendance not being as good as the performance deserved. Newton Beers 13th in his well-known character of Job Armroyd in Lost in London, gave an interesting performance to a half house, several first-class specialty artists being cleverly introduced in the play. Webster and Brady's co. gave She 13th to a crowded house. Scenic effects good, acting moderate.

Item: George Byrne, erstwhile associate editor of the Fort Worth *Daily Gazette*, left for Shreveport 14th, where he goes to join Louis Morrison as the Valentine in Faust. Mr. Byrne is a gentleman of scholarly bearing, is possessed of no mean histrionic talents, and will in time make his mark in his newly-adopted profession.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers). The Streets of New York co. 8th; only fair business. Salsbury Troubadours 9th and matinee 10th, to good business at both performances; everybody much pleased. Kate Claxton 12th to fair business. Lilly Clay's Gaiety co. entertained a good house 13th.

Item: THE MIRROR will be on sale at the Houston Book and Stationery Company hereafter.

EL PASO.

Myar's Opera House (Stewart and Carpenter, managers): Webster-Brady co. 12-13 in She and Burr Oaks to good business. Herrmann 17th.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): The Nellie McHenry co. repeated Humming Bird at matinee 8th, and presented Three of a Kind in the evening, good audiences attending both performances. Three of a Kind pleased most, affording better opportunities to each member of the co. Frank Kilday in Streets of New York played to poor business 9-10. Kilday as Badger is fully equal to the requirements of the part, but the support, with one or two exceptions, is weak. Lilly Clay's Gaiety co. to a full house 12th. Kate Claxton in The World Against Her 13-14 to good attendance. Miss Claxton seems to have so thoroughly identified herself with her role in The Two Orphans that all her other efforts smack thereof. Support very fair. Two Orphans—by request (?)—closes the engagement 15th. Jane Coombs 16-17; Grau Opera co. 19-21.

Item: J. H. Hawley, of this city, has leased the Harmony Hall, one of the handsomest theatres in the State, and will conduct it on the popular price plan. Mr. Hawley is deservedly popular with our amusement-loving public, having for years been identified with our leading dramatic society, is a good business man and promises excellent attractions for the money, prices ranging from fifteen cents to fifty cents.

TEXARKANA.

Ghio's Opera House (W. T. Pullen, manager): Goodyear, Cook and Dillon's Minstrels to a full house 14th. Nellie McHenry in Three of a Kind 21st.

WACO.

Opera House (J. P. Garland, manager): Dr. Howard's co. in Dr. Jekyll and Mr. Hyde to a large audience 9th. Newton Beers in Lost in London 12th to a large house. Harry Gilfoil in his "Human Mockery" specialty deserves special mention. Jane Coombs in Bleak House 13th to a fair-sized audience. Co. splendid. She 19-20; Kate Claxton 21st.

SAN ANTONIO.

Grand Opera House (T. W. Mullaly, manager): Newton Beers in Lost in London played to a very light business here 8-9. The co. is weak. The specialties really carry the show. Streets of New York opened last night to one of the best houses of the season 15th; play here also 16th. The co. is fair and apparently gave satisfaction, to judge from the frequent and hearty applause bestowed upon them.

Item: This is fair week in San Antonio, and in consequence business is very promising. Manager Mullaly has secured the Mexican National Opera co. for next week, and it promises to be a great treat.

PARIS.

Babcock Opera House (John H. Walker, manager): Nellie Free 13-14 in Silver Spur to large audiences. Goodyear, Cook and Dillon's Minstrels 15th gave a very attractive performance to a large and well-pleased audience.

PALESTINE.

Temple Opera House (C. F. and O. B. Sawyers, managers): Gilbert and Huntley's co. to good houses last week. Their repertoire comprises May Blossom, Lynwood, Queena, Rosedale, Under the Gaslight, States' Evidence and Young Mrs. Winthrop. Goodyear, Cook and Dillon's Minstrels 10th; Howard co. in Dr. Jekyll and Mr. Hyde 20th.

BRENHAM.

Grand Opera House (A. Simon, manager): Jane Coombs 15th in Bleak House to a large audience.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager); Rice's Evangeline co. drew a packed house 9th. Matinee 10th to good business. In the evening there was a very light audience, owing entirely to the fact that the Republicans were engaged in painting the town red, and every man who had a yell in him was outside at the bonfires. Altogether, the co. did a good business. The costumes were equal to anything ever seen here in point of gorgeousness. The singing, however, is very tame, both chorus and principals. Fay Templeton made a hit in her topical song, "I Like It."

Item: Treasurer J. W. Clawson, of the Salt Lake Theatre, will go East soon on business and pleasure.

VIRGINIA.

RICHMOND.

Academy of Music (Berger and Leath, managers): Irwin Brothers Specialty show 12-14 to good business. Alberta Gallatin, as Rosalind, in As You Like It 15th, gave a nice interpretation of the character, although her support was indifferent. If it were not for the fact that the management of the Academy took it into their own hands to "bill" her the attendance would not have been as large as it was. The Twelve Temptations 16-17 attracted immense audiences and many people were turned away. The capacity of the house was fully tested for the first time on the first presentation of this play. Luke Martin in The Leprechaun 20-21; Bill Nye and James W. Riley 22d.

Theatre (Mrs. W. T. Powell, manager): Zozo 19-21; San Francisco Minstrels 22d.

Comique (W. W. Putnam, manager): Business good past week.

Musee (C. S. Thompson, manager): Good business continues at this house.

STAUNTON.

Opera House (W. L. Olivier, manager): Alberta Gallatin appeared 16th in Ingomar to a very appreciative audience. Miss Gallatin is somewhat amateurish at times, but her work generally is very good, and she was recalled at the end of each act. Field's Minstrels 19th. Peck's Bad Boy 22d.

PETERSBURG.

Academy of Music (Charles W. Curtice, manager): Chutta Mehla is the name of an entertainment which opened 13th and will continue for two weeks. This entertainment is given under the auspices of the Petersburg Musical Association to raise funds to open an orchestral school.

NORFOLK.

Academy of Music (Berger and Leath, managers). Alberta Gallatin in repertoire drew well filled houses 12-13. Miss Gallatin is a young, clever and ambitious actress. Gilmore's Twelve Temptations turned people away 15th. The scenery of this attraction is splendid, the costumes bright and new, and the ladies pretty. Zozo attracted packed houses 16-17. The Queen's Guards drilled perfectly and their uniforms are models of neatness. This week The Leprechaun.

Opera House (W. J. Taylor, manager): The San Francisco Minstrels opened a week's engagement 19th.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Bartholomew's Equine Paradox closed a week's engagement 17th to large business, giving much satisfaction. Boston Symphony Orchestral Club 26th; Florence Arnold in Her Husband 29-30.

Grand Opera House: The Little Nugget co. "caught on" this week, and afforded much amusement to the patrons of this house. Madame Neuville 22-24; Kimball Comedy co. 26, week.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): A New Tramp in Town 14-15. Good house first night, but poor one second.

HUNTINGTON.

Davis' Opera House (Joseph Gallick, lessee and manager): John Thompson 1st, and Wood's Dr. Jekyll and Mr. Hyde 7th, were well patronized. Corner Grocery 19th; Helen Blythe 26th. Florine Arnold Dec 7; Lizzie Evans 12th.

WISCONSIN.

MILWAUKEE.

New Academy (Jacob Litt, manager): W. W. Tillotson's Zig-Zag opened 11th, giving fair satisfaction. The piece did not come up to expectations. Minnie Maddern, 16-17, in Caprice and In Spite of All, was greeted with good houses. Miss Maddern is gradually attaining the success the merit of her performances deserve. Her impersonation of the dual role of Mercy Baxter and Lucy Ashton in Caprice is natural and shows much careful study. The co. is a good one. John Jennings as Jethro Baxter would be more satisfactory if he would cease muttering.

Grand Opera House (H. Nunnemacher, manager): Mattie Vickers in Jacquine last week delighted fair-sized audiences with her songs and dances. She carries the piece. The Ruling Passion this week.

Standard (O. F. Miller, manager): Edwin F. Mayo attracted large houses last week in Silver Age and Davy Crockett. Both pieces gave good satisfaction.

People's Theatre (John F. Raynor, manager): A strong co. of variety people has delighted the patrons of this theatre during last week.

Items: Tom Davis arrived here last week and stopped just long enough to get out a few hundred two-sheet stands warning the people to Stowaway their valuables during Thanksgiving week. He had hardly left town when J. H. McNamara arrived and informed us that our valuables would be safe that week as they would be Held by the Enemy.—Walter Turner is putting out elegant paper for Robert Downing.

JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): Muggs' Landing to fair business 9th. Judge Not was presented for the first time in this city to only a fair-sized house by Effie Ellsler and a good co. 16th. Janesville's favorite, Minnie Maddern, in Caprice 21st; Held by the Enemy 23d.

MADISON.

Turner Opera House (Thomas Smith, manager): Black Flag co. 14th to a small but well-pleased audience. Co. good. Hal Clarendon as Harry Glyndon deserves special mention. Wilson's Theatre co. all this week. Effie Ellsler with good support in Judge Not the 17th. The audience was small, but what it lacked in numbers was made up with enthusiasm, Miss Ellsler being several times called before the curtain.

Items: Smith and Strasilipka have dissolved partnership. Thomas Smith will continue as manager here.—Frank Daley, for several years head usher at Turner Opera House, has become acting manager of the Oshkosh Grand.

OSHKOSH.

Grand Opera House: Black Flag co. to a good house 16th. Minnie Maddern next week.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): J. S. Murphy in Kerry Gow 12th to good business. The star and co. gave entire satisfaction. Kate Bensberg Opera co. 15th.

BELOIT.

Goodwin's Opera House (Howard and Wilson managers): Josie Sisson in Little Nugget played a return date 10th to good business. Muggs' Landing to a good house 12th. This co. has recently been reorganized. Held by the Enemy 22d.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers): Rhea in Much Ado About Nothing, matinee 10th to a small audience, evening, Adrienne Lecouvreur to a packed house, and every one pleased. Frank Daniels in Puck to S. R. O. 12th. He is a great favorite here, and as usual every one laughed until their sides were sore.

CANADA.

LONDON.

Grand Opera House (Nelson A. Morkill, manager): Maude Banks paid a return visit to this city 12th and sustained the good impression that she created here some weeks ago. The piece presented was Love's Sacrifice. The support was hardly as good as on her last appearance here. During the evening she was presented with two beautiful bouquets, one from the Forest City Bicycle Club, under whose patronage she appeared, and the other from the London medical students. Joseph Murphy packed the house as usual 15th (Thanksgiving Day) and 16th.

HAMILTON.

Grand Opera House (Thomas kiche, manager): Our old favorite, Joseph Murphy, 12-13 in Kerry Gow and Shaun Rhue. It is needless to say the house was packed both nights. His support is the best he has had for some time. During the performance of Kerry Gow on the 12th the Mayor and Aldermen of the city were present and occupied the boxes. At the opening of the second act the Mayor presented Mr. Murphy with a magnificent harp amid loud applause from the thoroughly excited gallery. Mr. Murphy made a short speech in reply, in which he feelingly returned thanks, and told the audience that he hoped he would long continue to merit the appreciation and applause of the public. Our amateur co. occupied the Grand 15th, giving two performances to large houses. Storm Beaten 19th; Mrs. Alice Shaw 21st.

MONTREAL.

Academy of Music (Henry Thomas, manager): Lovers of genuine comedy enjoyed a rich treat in witnessing the performance of Arthur Rehan's co. in 7-20-8, Love in Harness and Nancy and Co. last week. Adele Waters and Maude Haslam fairly divided the honors between them, whilst Harry Hatton and Fritz Williams kept the audience in perpetual merriment. I would like to mention the rest of the cast in detail, but it would take up too much of your valuable space, so suffice it to say they were good all round and that the staging and scenery were all that could be desired. This week Lydia Thompson. Next, Clara Louise Kellogg Opera co.

Theatre Royal (Sparrow and Jacobs, managers): Bunch of Keys to good business last week. The play, like all Mr. Hoyt's, is written for laughing purposes only and contains rather too much horse-play, but the three Keys, as represented by Mamie Conway, Louise Sanford and Ada Bothner, were decidedly pretty, and the singing of the concerted numbers creditable. Louise Sanford's Teddy scored a hit, and she received any amount of encores for her topical song. This week, True Irish Hearts. Next, Australian Novelty co.

Item: Charles Fostelle, the male danseuse of the Corinne co., was complimented on his performance by M. Coquelin, and in accordance with that gentleman's advice Mr. Fostelle intends making a trip to Paris next July. He has good prospects of obtaining an engagement there.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Lotta played three nights last week to only fair business. This week Frederic Bryton in Forgiven.

Toronto Opera House (Shaw and Jacobs, managers): Corinne in Monte Cristo, Jr., packed the house to the doors nightly all last week. A Bunch of Keys this week.

Item: Mrs. Alice J. Shaw, the whistler, will be at the Pavilion on the 19th; Emma Juch Concert co. on the 26th.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): Guy Brothers' Minstrels 14th to fair business. Theirs is a departure from the burnt-cork performance, being powdered and adorned with wigs. Their overture and specialties were above the average.

WINNIPEG.

Princess Opera House (Campbell and Seach, lessees): Milton Nobles in repertoire drew large houses all last week, giving excellent satisfaction. J. S. Murphy in Kerry Gow and Shaun Rhue this week.

ST. CATHARINES.

Hunt's Grand Opera House (H. G. Hunt, manager): Joseph Murphy in Kerry Gow 14th; house crowded. Storm Beaten to good business 17th.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

A. M. Palmer's Jim the Penman (Eastern) Co.: Chattanooga, Tenn., Nov. 22, Birmingham, Ala., 23-24, Columbus, Ga., 26, Selma, Ala., 27, Montgomery 28, Pensacola, Fla., 29, Mobile 30—Dec. 1, New Orleans 2—week.

A. M. Palmer's Jim the Penman (Western) Co.: Troy, N. Y., Nov. 22 24, N. Y. City 26—week.

Annie Pixley Co.: N. Y. City Nov. 19—week.

Agnes Cody Co.: Kittanning, Pa., Nov. 19—week.

A Bunch of Keys Co.: Toronto, Can., Nov. 19—week; Buffalo, N. Y., 26—week; Cleveland Dec. 3—week.

A Night Off Co.: Emporia, Kas., Nov. 22, Nevada, Mo., 23, Joplin 24, Webb City 26, Eureka Springs, Ark., 27, Fayetteville 28, Fort Smith 29, Van Buren 30, Little Rock Dec. 1, Pine Bluff 3, Helena 4, Greenville, Miss., 5, Vicksburg 6, Natchez 7, Baton Rouge 8.

Among the Pines Co.: Brockton, Mass., Nov. 22-23, New London, Ct., 24.

Adonis Co.: N. Y. City Nov. 12—two weeks; Syracuse, N. Y., 26, Rochester 27-28, Buffalo 29-Dec. 1.

A Brass Monkey Co.: N. Y. City Oct. 15—indefinite.

A Tin Soldier Co.: Pittsburg Nov. 19—week.

Alone in London Co.: Montgomery, Ala., Nov. 22, Mobile 23-24, New Orleans 26—week; Galveston, Tex., Dec. 3 5, Houston 6-7, Austin 8.

Arabian Nights Co.: Erie, Pa., Nov. 23-24.

Alberta Gallatin Co.: Danville, Va., Nov. 21-24, Charlotte, N. C., 26, Spartanburgh, S. C., 27, Asheville, N. C., 28.

Aladdin Co.: Baltimore Nov. 19—week.

Arthur Rehan's Co.: Albany, N. Y., Nov. 22-24, Cohoes 26, Chelsea, Mass., 27, Portsmouth, N. H., 28, Lynn, Mass., 29-30.

A Hole in the Ground Co.: Baltimore Nov. 19—week; Philadelphia 26—two weeks.

A Parlor Match Co.: Jersey City, N. J., Nov. 19—week; New York City 26—week; Washington Dec. 3—week.

A Midsummer Night's Dream Co.: Philadelphia Nov. 12—indefinite.

Arnold and Bennett's Co.: Butler, Mo., Nov. 22-24.

A Cold Day (Eastern) Co.: Upper Sandusky, O., Nov. 22, Tiffin 23, Findlay 24, Lima 26.

A Postage Stamp Co.: Greenville, Pa., Nov. 22, Warren, O., 23, Youngstown 24, Alliance 26, Canton 27, Massillon 28, Akron 29, Mansfield 30, Galion Dec. 1, Marion 3, Kenton 4, Lima 5, Tiffin 6, Sandusky 8.

Adams and Cook's Dramatic Co.: Salem, Mass., Nov. 19—week; Woburn 26-27, Chelsea 28-30, Amesbury Dec. 1, Lynn 3—week.

A Cold Day (Western) Co.: Topeka, Kas., Nov. 21-22, Manhattan 23, Junction City 25, Clay Centre 26, Clyde 27, Concordia 28, Beloit 29.

A Grass Widow Co.: Indianapolis, Ind., 22-24, Chicago 25—week.

Barry Comedy Co.: Butler, Mo., Nov 19—week.

Broncho John Co.: Randolph, N. Y., Nov. 22, Allegany 23, Cuba 27, Friendship 28, Wellsville 29, Canisteo 30, Addison Dec. 4, Painted Post 5, Corning, Pa., 6.

Black Flag Co.: Toledo, O., Nov. 19—week; Grand Rapids, Mich., 26—week; Kalamazoo Dec. 3-5, Niles 6, South Bend, Ind., 7-8.

Beacon Lights Co.: Newcastle, Pa., Nov. 22, Beaver Falls 23, Altoona 24, Philadelphia 26—week.

Baswe-Davis Co.: Nachitoches, La., Nov. 19—week; Opelousas 26—week; New Iberia Dec. 3—week.

Booth-Barrett Co.: New York City Nov. 12—indefinite.

Boston Theatre (G. W. Lowe) Co.: Chamberlain, Dak., Nov. 19—week.

Barry and Fay Co.: Cincinnati Nov. 19—week.

Baldwin-Melville Co.: Cohoes, N. Y., Nov. 19—week.

Cora Van Tassell Co.: Milledgeville, Ga., Nov. 26—week.

Creston Clarke Co.: Chillicothe, O., Nov. 21-22, Springfield 23-24; Louisville, Ky., 26-28, Nashville 29-Dec. 1.

Chanfrau-Anderson Co.: Danielsonville, Ct., Nov. 22, Willimantic 23, Putnam 24.

Corner Grocery (Griffin) Co.: Marietta, O., Nov. 22, Bellaire 23, Pittsburg 26—week.

Charles A. Gardner Co.: Fort Wayne, Ind., Nov. 23, Coldwater, Mich., 24.

Clara Morris Co.: Titusville, Pa., Nov. 22, Oil City 23, Warren 24, Meadville 26, Beaver Falls 27, Youngstown, O., 28, Chillicotte 29, Dayton 30, Brooklyn, N. Y., Dec. 3—week.

Crystal Slipper Co.: Washington Nov. 19—week.

Coquelin-Hading Co.: Washington Nov 19—week; Chicago 25—week.

Corsair-Evangeline Co.: Kansas City, Mo., Nov. 19—week; Louisville, Ky., 26—week; Cincinnati Dec. 3—two weeks.

Clair Patter Co.: Fort Dodge, Ia., Nov. 22-25, Webster City 27-28, Boone 29-30, Perry Dec. 1-3.

Charles E. Verner Co.: Peoria, Ill., Nov. 22, Iowa City, Ia., 23, Cedar Rapids 24, Marshalltown 26, Ottumwa 27, Des Moines 28, Omaha, Neb., 29 Dec. 1.

Chip o' the Old Block Co.: Tacoma, Wash. Ter., Nov. 22-23, Astoria, Ore., 24, Portland 26—week; Albany Dec. 7.

C. W. Couldock Co.: Chelsea, Mass., Nov. 22, Lowell 23, Lawrence 24, Boston 26—week; N. Y. City Dec. 3—week.

D. A. Kelly Co.: Philadelphia Nov. 19—week.

Dan'l Boone Co.: Aurora, Ill., Nov. 22, Elgin 23.

Denman Thompson: New York, Aug. 30—indefinite.

Dr. Charles L. Howard's Co.: Shreveport, La., Nov. 22-24, Monroe 26-27, Vicksburg, Miss., 28-29, Jackson 30-Dec. 1.

Edwin Stuart Co.: Lincoln, Neb., Nov. 19—week; Fremont 26—week; Nebraska City Dec. 3—week.

Edwin Barbour Co.: Topeka, Kas., Nov. 28-30.

Edwin Clifford Co.: Bismarck, Dak., Nov. 22-24.

Effie Ellsler Co.: Chicago Nov. 19—week.

Ezra Kendall Co.: Muncie, Ind., Nov. 22, Marion 23, Fort Wayne 24.

Emma Wells Co.: Morrisville, Vt., Nov. 19—week.

Eunice Goodrich Co.: Santa Barbara, Cal., Dec. 3 week.

Emma Frank's Dot Co.: Chicago Nov. 12—two weeks; Racine, Wis., 26, Sheboygan 27, Fond du Lac 28, Oshkosh 29, Appleton 30, Green Bay Dec. 1, Warsaw 3, Stevens' Point 4, Madison 5, Janesville 6, Rockford, Ill., 7 8.

Edwin F. Mayo's Co.: Jackson, Mich., Nov. 22, Ann Arbor 23, Port Huron 24, Detroit 26—week; Grand Rapids Dec. 3—week.

Fantasma Co.: Trenton, N. J., Nov. 22-24, Philadelphia, Pa., 26—week; Shamokin Dec. 3-4, Bethlehem 5-6.

Frank Daniels Co.: Los Angeles, Cal., Nov. 19—week; San Jose 26, Sacramento 27-28, Oakland 29-Dec. 1; San Francisco 3—two weeks.

Frederick Loranger's Dramatic Co.: Belding, Mich., Nov. 22, Greenville 23-24.

Fate Co.: Indianapolis, Ind., Nov. 19—week.

Floy Crowell Co.: Brooklyn, N. Y., Nov. 19—week; Bridgeport, Ct., 29-Dec. 1.

Frederic Bryton Co.: Toronto, Can., Nov. 19—week; Bradford, Pa., 26, Oswego, N. Y., 27, Watertown 28, Rochester 29-Dec. 1.

Florence Comedy Co.: New Orleans, Nov. 19—week; Galveston, Tex., 26-27, Houston 28-29, San Antonio 30-Dec. 1, Austin 3, Waco 4, Fort Worth 5 6, Dallas 7 8.

Frank I. Frayne's Co.: Cincinnati Nov. 19—week.

Fashions Co.: Cincinnati Nov. 19—week.

Fanny Davenport Co.: Philadelphia Nov. 19—week; Baltimore 26—week; Boston Dec. 3—three weeks.

Frederick B. Warde's Co.: Baltimore, Nov. 19—week; Washington 26—week.

Fair Play Co.: Racine, Wis., Nov. 22-23, Kenosha 24, Milwaukee 25—week; Louisville, Ky., Dec. 2—week.

Fascination Co.: Lewiston, Me., Nov 22, Portland 23-24, Haverhill, Mass., 26-27, Lowell 28, Lawrence 29, Salem 30.

Graham Earle Co.: Fremont, O., Nov. 19—week; Clyde, 26—week; Bellevue, Dec. 3—week.

George Ober Co.: Washington, Ia., Nov. 22, Davenport 23, Clinton 24, Dubuque 26, Waterloo 27, Webster City 28, Des Moines 29-30.

Garrick Sturgeon Co.: Clinton, Mo., Nov. 22-24, Springfield 26-28, Joplin 29-Dec. 1.

Golden Giant Mine Co.: Brooklyn, E. D., Nov. 19—week.

Grismer Davies Co.: St. Paul, Minn., Nov. 19—week; Stillwater 26, Winona 27, La Crosse, Kas., 28-29, Mankato 30-Dec. 1.

Harry Crandall Co.: Winchendon, Mass., Nov. 22, Peterboro, N. H., 23, Leominster, Mass., 24.

Held by the Enemy (Western) Co.: Milwaukee Nov. 26—week.

Hoodman Blind Co.: Chicago Nov. 19—week.

Herne's Hearts of Oak Co.: Ithaca, N. Y., Nov. 22, Geneva 23, Penn Yan 24, Canandaigua 26, Lyons 27, Seneca Falls 28, Auburn 29, Batavia 30.

Helen Blythe Co.: Sandusky, O., Nov. 22 24, Lexington, Ky., 26-27, Ironton, O., 28, Portsmouth 29, Washington C. H., 30, Circleville Dec. 1, Lancaster 3, Athens 4.

Hallen and Hart Co.: San Francisco, Cal., Nov. 12—two weeks; Oakland 26-27, San Jose 28, Sacramento 29-Dec. 1, Virginia City, Nev., 3, Carson 4, Reno 5, Salt Lake City, Utah, 7-8.

Hattie Anderson Co.: Stratford, Can., Nov. 21-22, St. Thomas 23, Ridgetown 24.

Higgins' Co.: Des Moines, Ia., Nov. 19—week.

Hermit Co.: New Orleans Nov. 19—two weeks.

He, She, Him and Her Co.: Zanesville, O., Nov. 22, Wheeling, W. Va., 23-24, Pittsburg 26—week, Buffalo, N. Y., Dec. 3 5, Rochester 6 8.

Herne's Drifting Apart Co.: Attleboro, Mass., Nov. 21-22, Pawtucket, R. I., 23, Woonsocket 24.

Henry Belmer's Co.: Pittsburg Nov. 19—week.

Hardie-Von Leer Co.: Wilmington, Del., Nov. 22-24.

Harbor Lights Co.: Philadelphia Nov. 19—week.

Ivy Leaf Co.: N. Y. City Nov. 26—week.

J. H. Wallick's Co.: N. Y. City Nov. 19—week.

Jarbeau Co.: Louisville, Ky., Nov. 21-24.

Janauschek Co.: Anniston, Ala., Nov. 22, Gadsden 23, Rome, Ga., 24, Dalton 26, Atlanta 28-29.

Jennie Calef Co.: Providence, R. I., Nov. 19—week; Burlington, Vt., 26—week.

James Connor Roach Co.: Bristol, Ct., Nov. 22, Waterbury 23, New Britain 24, Woonsocket, R. I. 26, Attleboro, Mass., 27, Marlboro 28, Holyoke 29, Springfield 30.

Joseph Jefferson Co.: Brooklyn, N. Y., Nov. 19—week; Bridgeport, Ct., 26, Waterbury 27, Hartford 29, Worcester, Mass., 30, Pittsfield Dec. 1, Boston 3—two weeks.

J. K. Emmet Co.: Harlem, N. Y., Nov. 19—week; Brooklyn, E. D., 26—week.

J. S. Moulton's Co.: Fall River, Mass., Nov. 19—week; New Bedford 26—week; Portland, Me., Dec. 3—week.

John Dillon Co.: Boonville, Mo., Nov. 22, Sedalia 23-24, Clinton 26, Nevada 27, Lamar 28, Butler 29, Rich Hill 30.

Julian Comedy Co.: Litchfield, Ct., Nov. 19—week; Winsted 26—week.

James-Wainwright Co.: Aspen, Col., Nov. 22, Colorado Springs 23-24, Denver 26—week; Kansas City, Mo., Dec. 3—week.

Jane Coombs Co.: San Antonio, Tex., Nov. 21-22, Austin 23-24, Palestine 26, Marshall 27.

J. B. Polk Co.: Boston Nov. 19—week.

Joseph Murphy Co.: Chicago Nov. 19—two weeks.

J. J. Dowling Co.: Detroit Nov. 19—week.

J. T. Lewis Co.: Salem, O., Nov. 19—week.

John A. Stevens Co.: Augusta, Ga., Nov. 26-29, Columbia, S. C., 30, Sumter Dec. 1.

J. S. Murphy Co.: Winnipeg, Man., Nov. 19—week; Crookston, Minn., 26, Grand Forks, Dak., 27, Fargo 28-29, Fergus Falls, Minn., 30, Wahpeton, Dak., Dec. 1, Casselton 3, Valley City 4, Jamestown 5, Bismarck 6, Mandan 7, Miles City, Mont., 8-10.

Jule Keen Co.: Bethlehem, Pa., Nov. 22, Allentown 23, Mauch Chunk 24, Danville 26, Sunbury 27, Mahanoy City 28, Pottstown 29, Phoenixville 30-Dec. 1, Philadelphia 3—week.

Julia Marlowe Co.: Brooklyn, N. Y., Nov. 19—week.

Keep It Dark Co.: Norristown, Pa., Nov. 24.

Kate Pursell Co.: Baltimore, Nov. 19—week.

Kimball Merrimakers: Wheeling, W. Va., Nov 26—week; Reading, Pa., Dec 3-5; Scranton 6 8.

Kate Claxton Co.: Fort Worth, Tex., Nov. 22, Dallas 23-24, Hot Springs, Ark., 26 27, Little Rock 28-29, Pine Bluff 30—Dec. 1, Greenville, Miss., 3, Vicksburg 4, Jackson 5, Meridian 6, Montgomery, Ala., 7, Birmingham 8.

Kate Castleton Co.: St. Louis Nov. 19—week.

Kittie Rhoades Co.: Reading, Pa., Nov. 22-24, Harrisburg 26—week; Lebanon Dec. 3—week.

Lyons Comedy Co.: Crestline O., Nov. 19—week.

Lord Chumley Co.: Boston Nov. 12—two weeks.

Louise Arnot Co., Tamaqua, Pa., Nov. 19—week; Norristown 26—week.

Little Nugget Co.: Red Oak, Ia., Nov. 22, Creston 23, Atchison, Kas., 24.

Lillian Kennedy Co.: Elmira, N. Y., Nov. 19—week; Williamsport, Pa., 26—week.

Lillian Lewis Co.: Pine Bluff, Ark., Nov. 21-22, Elenor 23-24, Memphis, Tenn., 26-28, Greenville 29, Vicksburg, Miss., 30, Baton Rouge, La., Dec. 1, New Orleans 2—week.

Lizzie Evans Co.: New Orleans Nov. 11—two weeks; Chattanooga, Tenn., 28-29, Atlanta, Ga., 30-Dec. 1, Asheville, N. C., 3, Knoxville, Tenn., 4, Roanoke, Va., 4, Lynchburg 6, Richmond 7-8.

Luke Martin Co.: Charlotte, N. C., Nov. 22, Columbia, S. C., 23, Augusta, Ga., 24, Charleston, S. C., 26-27, Savannah, Ga., 28-29.

Lavinia Shannon Co.: Frankfort, Ky., Nov. 22, Lexington 23, Chattanooga, Tenn., 24, Knoxville 26, Asheville, N. C., 27-28, Danville, Va., 29, Charlottesville 30, Roanoke Dec. 1, Petersburg 3, Richmond 4-6, Norfolk 7-8.

Le Voyage en Suisse Co.: Denver, Col., Nov. 19—week; Kansas City, Mo., 26—week; Leavenworth, Kas., Dec. 3-4, Topeka 5-6, St. Joseph 7-8.

Lyceum Theatre Wife Co.: Providence, R. I., Nov. 19—week.

Lewis Morrison Co.: New Orleans Nov. 18—two weeks.

Lost in London Co.: Pierce City, Mo., Nov. 22, Joplin 23, Fort Scott, Kas., 24, Parsons 26, Winfield 27, Newton 28, Wichita 29, Emporia 30, Topeka Dec. 1, Kansas City 3—week.

Lights and Shadows Co.: Birmingham, Ala., Nov. 21-22, Montgomery 23, Pensacola, Fla., 24.

Living Lie Co.: Chicago Nov. 19—week; Attica, Ind., 26-27, Lafayette 28-29, Hamilton, O., 30-Dec. 1, Cincinnati 3—week.

Lights o' London Co: Rochester, N. Y., Nov. 19—week; Troy 26—week; Montreal, Can., Dec. 3—week.

Maude Banks Co.: Chicago Nov. 19—week.

Mrs. Potter Co.: Chicago Nov. 19—week.

Michael Strogoff Co.: St. Louis Nov. 25—week; Chicago Dec. 2—week.

Monte Cristo (James O'Neill) Co.: Washington Nov. 19—week.

Mattie Vickers Co.: Kankakee, Ill., Nov. 22, Danville 23, Lincoln 24, Bloomington 26.

Martin Hayden Co.: Brooklyn, N. Y., Nov. 19—week.

Monte Cristo (Aiden Benedict) Co.: Plattsmouth, Neb., Nov. 22, Beatrice 23, Lincoln 24, Atchison, Kas., 27, Leavenworth 28, Lawrence 29, Topeka 30.

Minnie Maddern Co.: Burlington, Ia., Nov. 23, Rock Island, Ill., 26, Hannibal, Mo., 28, St. Joseph 29, Sedalia 30-Dec. 1, Kansas City 3—week.

Maggie Mitchell Co.: Kansas City, Mo., Nov. 19—week; Hannibal 26, Keokuk, Ia., 27, Burlington 28, Peoria, Ill., 29, Joliet 30, Elgin Dec. 1, Chicago 3—week.

Mme. Neuville's Co.: Wheeling, W. Va., Nov. 22-24.

Maude Atkinson Co.: Yazoo City, Miss., Nov. 19—week; Jackson 26 28, Natchez 29-Dec. 1.

Murray and Murphy: Lincoln, Neb., Nov. 22, Atchison, Kas., 23, St. Joseph, Mo., 24; Leavenworth, 26, Topeka, Kas., 27, Emporia 28, Winfield 29, Wichita 30, Parsons Dec. 1, Fort Scott 3, Sedalia, Mo., 4, Moberly 5, Burlington, Ia., 6, Fort Madison 7, Keokuk 8.

Milton Nobles: Fargo, Dak., Nov. 22-23, Fergus Falls, Minn., 24, Wahpeton, Dak., 26, Aberdeen 27, Huron 28, Watertown 29, Sioux Falls 30, Sioux City, Ia., Dec 3.

McKee Rankin Co.: Evansville, Ind., Nov. 19—week.

Marlande Clarke: Philadelphia Nov. 19—week.

Morton Bayer Co.: Cincinnati Nov. 19—week.

Mary Anderson Co.: N. Y. City Nov. 13—six weeks.

Mathias Sandorf Co.: Newark, N. J., Nov. 19—week.

Mazulm Co.: Detroit Nov. 19—week.

Mrs. Langtry Co.: Cincinnati Nov. 19—week; Buffalo, N. Y., 26-28, Toronto, Can., 29-Dec. 1, Hamilton 3, Batavia, N.Y., 4, Elmira 5, Williamsport 6, Rochester 7-8.

Mora Co.: Worcester, Mass., Nov 19—week; Bangor, Me., 26—week.

Nellie Free Co.: Jackson, Tenn., Nov. 23 24, Nashville 26—week.

N. C. Goodwin Co.: Pittsburg Nov. 19—week; Cincinnati 26—week; Detroit Dec. 2-4, Buffalo, N. Y., 6 8.

N. S. Wood Co.: Philadelphia Nov. 19—week; Baltimore 26—week; Washington Dec. 3—week.

Neil Burgess Co.: Charleston, S. C., Nov. 19—week.

Negrotto Co.: Forest, Ill., Nov. 19—week.

Natural Gas Co.: Hastings, Neb., Nov. 23, St. Louis 25—week; Nashville, Tenn., Dec. 3-5, Memphis 6-8.

One of the Bravest Co.: St. Louis Nov. 18—week.

One of the Finest Co.: Atlanta, Ga., Nov. 21-22, Selma, Ala., 23, Jackson, Miss., 24, New Orleans 25—week.

Only a Country Girl Co.: Garnett, Kas., Nov. 22, Topeka 23-24, Fort Scott 26, Joplin, Mo., 27, Independence 28, Galena, Kas., 29, Webb City, Mo., 30, Eureka Springs, Ark., Dec. 3, Fayetteville 4.

Only a Farmer's Daughter Co.: Hartford Ct., Nov. 22-24.

Oliver Byron Co.: Washington Nov. 19—week; Pittsburg, Pa., 26—week; Johnstown Dec. 3, Altoona 4, Williamsport 5, Scranton 6, Allentown 7, Bethlehem 8.

Our Picnic Co.: Canandaigua, N. Y., Nov. 22, Penn Yan 23, Watkins 24, Bath 26, Dansville 27, Mount Morris 28, Geneseo 29.

Our Jonathan Co.: Parkersburg, W. Va., Nov. 22.

Our Railroad Men Co.: Braddock, Pa., Nov. 22-24, Hollidaysburg 26 27, Lock Haven 28-30.

People's Theatre (G. A. Hill) Co.: Honesdale, Pa., Nov. 19—week; Port Jervis, N. Y., 26—week.

Pat Muldoon Co.: Pana, Ill., Nov. 23, Centralia 24, Litchfield 25, Jerseyville 29, Jacksonville 30, Mount Sterling Dec. 1, Boonville, Mo., 4.

Paul Kauvar Co.: N. Y. City Nov. 12—two weeks.

Passion's Slave Co.: Lynn, Mass., Nov. 22-24, Milford 26, Woonsocket, R. I., 27, Fall River, Mass., 28, Taunton 29, New Bedford 30, Newport, R. I., Dec. 1.

Peck's Bad Boy Co.: Buffalo, N. Y., Nov. 19—week; Niagara 26, St. Thomas, Can., 27, London 28, Port Huron, Mich., 29, Ann Arbor 30, Detroit Dec. 3—week.

Prescott-McLean Co.: Arkansas City, Kas., Nov. 23-24, Wellington 26-27, Independence 28-29, Fort Scott 30, Nevada, Mo., Dec. 1, Joplin 3, Springfield 4 5, Fayetteville, Ark., 6, Fort Scott 7 8.

Philip Herne Co.: Holyoke, Mass., Nov. 22, Westfield 23 24.

Pete Baker's Co.: Lawrence, Kas., Nov. 22, Topeka 23, Emporia 24, Wichita 26, Oswego 27, Parsons 28, Fort Scott 29, Springfield, Mo., 30, Fort Smith, Ark., Dec. 1, Morrillton 3, Little Rock 4, Hot Springs 5, Texarkana, Tex., 6.

Palmoni's Star Stock Co.; New Britain, Ct., Nov. 22, Meriden 23-24, Torrington 26, Litchfield 27, Thomaston 28, Waterbury 29, Naugatuck 30-Dec. 1, Birmingham 3-4, South Norwalk 5 6, Danbury 7-8.

Rosina Vokes Co.: Minneapolis, Minn., Nov. 19—week; Sioux City, Ia., 26-27, Council Bluffs 28, Omaha, Neb., 29-Dec. 1.

Robson and Crane Co.: St. Louis Nov. 19—week; Cincinnati 26—week.

Rose Coghlan Co.: Omaha, Neb., Nov. 22-24.

Richard Mansfield's Co.: London, Eng., Aug. 4—indefinite.

Robert Mantell Co.: Philadelphia Nov. 19—two weeks.

Ranch 10 Co.: Springfield, Ill., Nov. 22, Quincy 22, St. Joseph, Mo., 26, Wichita, Kas., 28, Winfield 29, Arkansas City 30, Topeka Dec 1, Lawrence 2, Leavenworth 3.

Ranch King Co.: Los Angeles, Cal., Nov. 19—week.

Reuben Glue Co.: Woonsocket, R. I., Nov. 22, Malden, Mass., 23, Haverhill 24, Boston 26—week.

Robert Downing Co.: Milwaukee, Wis., Nov. 22-24, Minneapolis, Minn., 26—week; St. Paul Dec. 3—week.

Rose Lisle Co., Martin's Ferry, O., Nov. 19—week; Newcastle, Pa., 26—week; Youngstown, O., Dec. 3—week.

Redmund-Barry Co.: Bangor, Me., Nov. 22, Augusta 23, Bath 24.

Roland Reed Co.: Cleveland Nov. 22-24, N. Y. City 26—four weeks.

Romany Rye Co.: Brooklyn, E. D., Nov. 19—week.

Rentfrow's Pathfinders.: Keokuk, Ia., Nov. 19—week; Quincy, Ill., 26—week.

Ruling Passion Co.: Milwaukee, Wis., Nov. 19—week.

Si Perkins (Frank Jones) Co.: Paris, Tex., Nov. 22, Sherman 23, Denison 24, Fort Worth 26, Dallas 27, Corsicana 28, Waco 29, Austin 30—Dec. 1.

Skipped by the Light of the Moon Co.: Ironton, O., Nov. 22, Portsmouth 23, Chillicothe 24, Hamilton 25, Maysville, Ky., 26, Frankfort 27, Lexington 28, Dayton, O., 29, Lebanon 30, Middleton Dec. 1, Cincinnati 2—week.

Storm Beaten Co.: Woodstock, Can., Nov. 23, Simcoe 24, St. Thomas 26, Stratford 27, Petrolia 28, Strathroy 29, London 30, Port Huron, Mich., Dec. 1.

Streets of New York Co.: Texarkana, Tex., Nov. 22, Hot Springs, Ark., 23, Little Rock 24, Pine Bluff 26, Helena 27, Granville, Miss., 28, Memphis, Tenn., 29-Dec. 1.

Sol Smith Russell Co.: Fort Scott, Kas., Nov. 23, Topeka 24, Kansas City, Mo., 26—week; St. Joseph, Dec. 3, Omaha, Neb., 4-5, Lincoln 6, Sioux City, Ia., 7, Stillwater, Minn., 8.

Si Plunkard Co.: Canastota, N. Y., Nov. 23, Chittenango 24.

She Co.: N. Y. City Nov. 12—two weeks.

Siberia Co.: New Haven, Ct., Nov. 22-24, Jersey City, N. J., 26—week; Bradford, Pa., Dec 3, Warren 4, Meadville 5, Titusville 6, Oil City 7, Franklin 8.

Seymour-Stratton Co.: Bridgetown, N. J., Nov. 19—week; Millville 26—week.

Struck Gas Co.: St. Louis Nov. 19—week; Decatur, Ill., 26, Danville 27, Terre Haute, Ind., 28 29, Vincennes Dec 1, Louisville, Ky., 3-5.

Standard Theatre (Ramage and Freeman) Co.: Waukegan, Ill., Nov. 19—week; Kenosha, Wis., 26—week; Racine Dec. 3—week.

Sallie Hinton's Co.: Freeland, Pa., Nov. 22-24, Shamokin 26-28, Pottsville 29-Dec. 1, Minersville 3—week.

Still Alarm Co.: Boston Nov. 12—three weeks; N. Y. City Dec. 3—week.

Shadows of a Great City: Scranton, Pa., Nov. 24.

Scarlet IX. Co.: St. Louis Nov. 19—week.

The Under Current Co.: N. Y. City—indefinite.

The Fugitive Co.: Brooklyn, E. D., Nov. 19—week.

Twelve Temptations Co.: Baltimore Nov. 19—week; Washington 26—week; Wilmington, Del., Dec. 3, Reading, Pa., 4, York 5, Pottsville 6, Williamsport 7, Scranton 8.

The Paymaster Co.: Chicago Nov. 12—two weeks.

Thrown Upon the World Co.: Lock Haven, Pa., Nov. 22, Houtzdale 26, Phillipsburg 27.

Two Old Cronies Co.: New Orleans Nov. 18—week.

Tavernier Co.: Hoosick Falls, N. Y., Nov. 19—week; Rome 26-29, Oneida 30-Dec. 1, Ithica 3—week.

Two Johns Co.: Cleveland, O., Nov. 19—week.

Theodora Co.: Brooklyn, E. D., Nov. 19—week.

The Stowaway Co.: Chicago Nov. 19—week; Milwaukee 26—week.

The Bells of Haslemere Co.: Chicago Nov. 5—three weeks.

True Irish Hearts Co.: Buffalo, N. Y., Nov. 19—week.

Thomas W. Keene Co.: Louisiana, Mo., Nov. 22, Hannibal 23, Galesburg, Ill., 24.

Under the Lash Co.: Grafton, W. Va., Nov. 22, Cumberland, Md., 23, Martinsburg, W. Va., 24, Philadelphia 26—week.

Under Cover Co.: Middletown, N. Y., Nov. 22, Port Jervis 23-24, Brooklyn 26—week; Philadelphia Dec. 3—week.

Ullie Akerstrom Co.: Buffalo, N. Y., Nov. 19—week; Lockport 26—week; Jamestown, Dec. 3—week.

Vacation Co.: San Francisco, Nov. 19—two weeks.

Wages of Sin Co.: Utica, N.Y., Nov. 19-21, Syracuse 22-24, Rochester 26—week; Troy Dec. 3—week.

Waite's Comedy Co.: Danville, Pa., Nov. 19—week.

World (J. Z. Little) Co.: Portland, Ore., Nov. 19—week.

Walter Robinson Co.: Akron, O., Nov. 21-23.

W. J. Scanlan Co.: Nashville, Tenn., Nov. 19—week; St. Louis 26—week.

White Slave Co.: Cincinnati Nov. 19—two weeks.

Webster-Brady Co.: Austin, Tex., Nov. 21-22, San Antonio 23-24, Houston 26-27, Galveston 28-29, Tyler Dec. 3, Palestine 4, Marshall 5, Shreveport, La., 6-7, Vicksburg, Miss., 8.

We, Us & Co.: Philadelphia Nov. 19—week.

William L. Flynn Co.: Glasgow, Ky., Nov. 22, Bowling Green 23, Russellville 24, Clarksville, Tenn., 26, Hopkinsville, Ky., 27, Nashville, Tenn., 29-Dec. 1.

Zozo Co.: Alexandria, Va., Nov. 22, York, Pa., 23-24, Wilmington, Del., 26-28, Allentown, Pa., 29, Wilkesbarre 30, Scranton Dec. 1, Brooklyn, E. D., 3—week.

Zig-Zag Co.: Detroit Nov. 19—week.

Zitka Co.: N. Y. City Nov. 19—week.

OPERA AND CONCERT COMPANIES

A Trip to Africa (Duff's) Co.: Amsterdam, N. Y., Nov. 22, Cortland 23, Ithica 24, Elmira 26, Bradford, Pa., 27, Erie 28, Buffalo, N. Y., 29-Dec. 1, Rochester 3-5.

Bennett-Moulton Opera Co. (A): Lowell, Mass., Nov. 19—week; Lynn 26—week.

Bennett and Moulton Opera Co. (B.): Lewiston, Me., Nov. 19—week.

Bostonians: Buffalo, N. Y., Nov. 19—week; Cleveland 26—week; Detroit Dec. 3—week.

Boston Symphony Orchestral Club.: Cleveland Nov. 22.

Bensberg Opera Co.: Oshkosh, Wis., Nov. 22-23, Merrill 24, Wausau 26, Stevens' Point 27, Watertown 28, Chippewa Falls 29, Winona, Minn., 30, Baraboo, Wis., Dec. 1, Freeport, Ill., 3.

Corinne Opera Co.: Bradford, Pa., Nov. 22-24.

Conried English Opera Co.: Grand Rapids, Mich., Nov. 23-24.

Carleton Opera Co.: Kansas City, Mo., Nov. 19—week; Omaha, Neb., 26-28.

Casino (Aronson's) Co.: Chicago, Nov. 12—indefinite.

Clara Louise Kellogg Co.: Boston Nov. 19—week; Montreal, Can., 26—week.

Camilla Urso's Co.: Granville, O., Nov. 22, Van Wert 23, La Grange 24.

Duff Opera Co.: Philadelphia Nov. 12—indefinite.

Deshon Opera Co.: Evansville, Ind., Nov. 19—week.

Emma Abbott Opera Co.: San Francisco Nov. 19—indefinite.

Grau's Opera Co.: Galveston, Tex., Nov. 19—week.

Gilmore's Band: Dubuque, Ia., Nov. 22, Clinton 23, Muscatine 24, Chicago 25.

Kimball Opera Co.: Columbus, O., Nov. 19—week; Chicago 26—week, St. Louis Dec. 3—week.

London Gaiety Burlesque Co.: N. Y. City Nov. 15—indefinite.

MacCollin Opera Co.: Springfield, Ill., Nov. 26—week.

McCaull's Co. (No. 1): Chicago Nov. 12—indefinite.

Noss Family: New Brighton, Pa., Nov. 26, Evans City 27, Tarentum 28, Butler 29, Freeport 30, Kittanning Dec. 1, Leechburg 3, Apollo 4, Saltsburg 5, Blairsville 6, Derry 7, Somerset 8.

Pearl of Pekin Co.: Chicago Nov. 19—three weeks.

Stetson's Opera Co.: Springfield, Mass., Nov. 22-24, Worcester 26-27, Pawtucket, R. I., 28, Westfield, Mass., 29, Holyoke 30.

Spenser's Little Tycoon Co.: South Bend, Ind., Nov. 22, Kalamazoo, Mich., 23, Muskegon 24, Grand Rapids 26, Toledo, O., 27, Zanesville 29, Lexington, Ky., 30, Baltimore Dec. 3—week.

The Yeomen of the Guard (Aronson's) Co.: Philadelphia Nov. 12—indefinite.

Wilbur Opera Co.: Pittsburg Nov. 19—week.

MINSTRELS.

Beach and Bowers' Minstrels: Kansas City, Mo., Nov. 19—week.

Barlow Bros.' Minstrels: Haverstraw, N. Y., Nov. 22, Newburg 23, Matteawan 24.

Dockstader's Minstrels: N. Y. City, Nov. 19—indefinite.

Emmerson's Minstrels: San Francisco Oct. 15—indefinite.

Fields' Minstrels: Waynesboro, Pa., Nov. 22, Chambersburg 23, Hagerstown, Md., 24.

George Wilson's Minstrels: Marshalltown Ia., Nov. 22, Cedar Rapids 23, Ottumwa 24, Burlington 27, Peoria, Ill., 28, Bloomington 29, Decatur 30, Danville Dec. 1.

Gorton's Minstrels: Eufaula, Ala., Nov. 22, Cuthbert Ga., 23, Dawson 24, Americus 26, Albany 27.

Goodyear, Cook and Dillon's Minstrels: Houston, Tex., Nov. 21-22, Galveston 23-24, Austin 26, Waco 27, Fort Worth 28-29.

Halliday Minstrels.: Lincoln, Neb., Nov. 21-22, Plattsmouth 23, Nebraska City 24.

Hi Henry's Minstrels: Huntington, Ind., Nov. 22, Peru 23, Kokomo 24.

Haverly-Cleveland Minstrels: San Jose, Cal., Nov. 22, Stockton 23, Sacramento 24-25, Virginia City, Nev., 26, Carson City 27, Reno 28, Salt Lake City, Utah, 30-Dec. 1, Laramie, Dak., 3, Cheyenne 4, Hastings, Neb., 5, Leavenworth, Kas., 6, Atchison 7, Topeka 8.

Johnson and Slavin's Minstrels: Grand Rapids, Mich., Nov. 22, Jackson 23, Lansing 24.

McNish, Ramza and Arno's Minstrels: Shenandoah, Pa., Nov. 22, Pottsville 23, Harrisburg 24, Reading 26, Easton 27, Scranton 28, Wilkesbarre 29, Binghamton, N. Y., 30, Rome Dec. 1.

McCabe and Young's Minstrels: Memphis, Tenn., Nov. 19—week.

San Francisco Minstrels: Richmond, Va., Nov. 22, Hampton 23, Suffolk 24.

Thatcher, Primrose and West's Minstrels: Concord, N. H., Nov. 22, Portsmouth 24, Amesbury, Mass., 26, Waltham 29, Woonsocket, R. I., Dec. 1, Providence 3-5.

VARIETY COMPANIES.

Austin's Australian Co.: Troy, N.Y., Nov. 19—week; Montreal, Can. 26—week.

English Folly Co.: Newark, N. J., Nov. 19—week.

Early Birds Co.: Rochester, N. Y., Nov. 19—week.

Gus Hill's Co.: Washington Nov. 19—week.

Hyde's Co.: Chicago Nov. 12—two weeks.

Howard Athenæum Co.: N. Y. City Nov. 19—week.

Harry Williams' Co.: N. Y. City Nov 19—week.

Irwin Bros.' Co.: Lynn, Mass., Nov. 22-24, Brooklyn, N. Y., 26—week; Philadelphia Dec. 3—week.

Kernell's Co.: N. Y. City Nov. 19—week; Baltimore 26—week; Washington Dec. 3—week.

Lucier Family: North Easton, Mass., Nov. 23, Marblehead 24.

Lily Clay's Co.: Little Rock, Ark., Nov. 22, Fort Smith 23, Springfield, Mo., 24, Sedalia 26, Topeka, Kas., 27, Lincoln, Neb., 28, Sioux City, Ia., 29-30, Council Bluffs Dec 1, Chicago 3—week.

London Specialty Co.: Baltimore Nov. 19—week.

May Howard's Co.: Louisville, Ky., Nov. 19—week.

Mignani Bros.' Co.: Troy, N. Y., Nov. 12—week; Rochester 26—week; Buffalo Dec. 3—week.

Night Owls Co.: Paterson, N. J., Nov. 19—week; Pittsburg 26—week.

Nelson's World Co.: Grand Rapids, Mich., Nov. 19—week.

Pizzarello Co.; Somerville, N. J., Nov. 24, Paterson 26—week.

Pavanelli and Hughes Co.: Peru, Neb., Nov. 22, Palmyra 23, Falls City 24.

Schaffer and Blakely Co.: Akron, O., Nov. 26, New Castle; Pa., 27, McKeesport 28, Johnstown 29, Lancaster 30-Dec. 1, N. Y. City 3—week.

Rentz-Santley Co.: Philadelphia Nov. 19—week.

Reilly and Wood's Co.: Pittsburg Nov. 19—week.

Rose Hill Co.: Brooklyn, E. D., Nov. 19—week; Hoboken, N. J., 26—week; Paterson Dec. 3—week.

Tony Pastor's Co.: N. Y. City Oct. 22—indefinite.

Waters' Co.: Manning, Ia., Nov. 19—week.

MISCELLANEOUS.

Bristol's Equescurriculum: Laconia, N. H., Nov. 22-24, Manchester 26—week.

Bartholomew's Equines: Johnstown, Pa., Nov. 19—week; Altoona 26—week; Harrisburg Dec. 3—week.

Eli Perkins: Wellsboro, Pa., Nov. 22, Easton 23, Weatherly 24.

Gleason's Co.: Philadelphia Nov. 12—indefinite.

Harris' Circus: Natchez, Miss., Nov. 24.

Hall and Ringling's Circus: Durant, Miss., 27, 22, Vaiden 23, Lexington 24.

Hausner Bros.' Co.: Ashtabula, O., Nov. 19—week.

J. H. Sullivan Co.: Randolph, Pa., Nov. 22, Allegany 24.

Johnson and Co.'s Equine Paradox: Bloomington, Ill., Nov. 23-24, Pekin 26, Peoria 27-29, Jacksonville 30-Dec. 1.

Kellar: Harrisburg, Pa., Nov. 21-22.

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Aborn, Sargent
Andreas, W. D.
Andrews, C. L.
Abell, Floride
Aveling, H.
Ayling, Harry
Butler, C. W.
Bedell, Vera
Bloodgood, Harry
Barry, Matt. L.
Barrows, J. O.
Bryton, F.
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Claire, Harry
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Chipman, A. Z.
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Delaro, Elma
Davis, Kate
De Schmidt, Louis
De Bar, Blanche
Dempsey, Louise
Dockstader, C. R.
Ellsler, John A.
Eagan, Louis
Eldridge, C. E.
Ehrent, H.
Foster, Ernest
Ferguson, Ida
Fontainbleau, Leona
Fitz Morris, Robert
Fields, A. G.
Farron, T. J.
Faucett, Owen
Fleming, Dramatic
Foote, R.
Gray, Jennie
Guthrie, Francesca
Griffin, Ida
Grossman, T. S.
Gorman, J. F.
Giguere, E.
Grey, Bessie
Gilbert, Miss
Goodwin, F. L.
Hamilton, Mr.
Herbert, Charles
Hassan, E. J.
Hardie and Von Leer
Hinckley, Emma
Hadley, Lillian
Hilliard, Robert
Hawkins, J. T.
Harvey, Smith
Harrison, Miss H.
Hayden, W.
Harrison, Geo. L.
Harris, W. F.
Husted, H. E.
Heuberth, W. F.
Hull, Carrie
Hayes, F.
In His Power (S. M.)
Jacobs, Fannie E.
Jerome, Lillian
Joyce, Laura
Jones, Barter
Johnson, C.
Kirkland, H.
Kingsley, Dot
Kellar, Mrs. Eva
Kellar, Prof.
Lackaye, W.
Lyon, J. H.
Loadwith, Miss S.
Lewis, Horace
Leone, H.
Lawrence, Fred
Leach, Stephen
Leigh, Helen
Mortimer, Charles
Mestayer, W.
Mack, J. H.
Mansfield, Alice
Melville, Charles
Moss, W. S.
Morrisey, J. W.
Morris, Wm.
Mahoney, J. A.
Murrow, Horace
Murphy, Tim
Melville, F. D.
Matthews, Harry
Murdock, Lelia
McCann, John
Mile, Geo. C.
McCormack, London
Moranio, Madeline
Murphy, Jos.
Morris, James A.
Miaco, T. E.
Meehan, Sadie
Norton, J. W.
Owsley, H. F.
O'Brien, Neil
Orme, Ida
On the Thames (mgr.)
O'Neil, T. H.
Palmer, Nannie
Parsloe, C. T.
Pierson, Frank
Pitaker, Frank
Petravsky, Marie
Perlet, Hermann
Plympton, Eben
Ring, H. J.
Robinson, Billie
Rust, Fred.
Rodgers, Allan
Randall, Addie
Russell, Harold
Rogerson, C.
Rosenthal, J. J.
Russell, John
Rankin, McKee
Richards, I. S.
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Starr, Hattie
Sterling, Earle
Sheible, A. E.
Stansil, Jerome
Steiner, Emma
Spraigue, D. T.
Steinwitz, Prof.
Sydney, Myra
Sands, W. A.
Spence, Harry
S***
Stauffer, Elsa
Sage, F. H.
Stafford, Maurice
Tannehill, Ed.
Tompkins, W. C.
Thorn, John
Thompson, John
Thorn, Edith
Thomas, Frank
Vincent, L. J.
Vandenhoff, Mrs. E.
Van Sicien, Ida
Van Doren, A.
Webster, Chas.
Way, Emma
Wheeler, Alfred C.
Webber, F.
Warren, Will
Winterburn, W. J.
Woodbury, Alice
White, J. Allen
Woodward, George
Wilson, Annie
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New York Mirror Annual

AND

Directory of the American Theatrical Profession, for 1888.

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HOWARD'S TALK.

THE ITCH FOR PUBLICITY THAT AFFLICTS MANY PEOPLE, SOME ACTORS INCLUDED—THE INGENIOUS ADVENTITIOUS AIDS EMPLOYED TO ACHIEVE NOTORIETY—GOSSIP THE BANE OF THE THEATRE IN FRONT AND BEHIND.

The next President knows how to hold his tongue, and seems to have that particular part of his anatomy well under control. It is a great talent.—*New York Sun, Nov. 19.*

I have always considered Brother Frohman, and the gentlemen connected with him formerly, some others now, as the most ingenious advertisers connected with the dramatic profession, but the grand crazy act developed by the press manipulator of Miss Mary Anderson during the past week warrants a different awarding. That the man was crazy no one believes, that Miss Anderson was not sufficiently and abundantly protected by her mother, her stepfather, her personal agent, her press agent, her five maids, her managers and the management of the theatre, not to speak of the proprietor and various officials of the hotel, no one can honestly pretend. The incarceration of the man was an outrage. With that, however, we have nothing to do at present; the advertisement's the thing, and to-day, already well known to theatre-goers throughout the world, the name of Mary Anderson is made known to a great class of people who read criminal news and police court gossip, and nothing else.

This itch for publicity is thought to be characteristic of members of the dramatic profession peculiarly.

I don't think so.

I believe that quack doctors, pretenders in all lines of life, dealers in patent medicines of doubtful help, charlatan revivalists and other self-made conspicuosities have this itch as well developed as a certain line of actors. They are all showmen together. There is a great difference between celebrity and notoriety. A prize-fighter may be notorious, a brawler in the streets, an assassin; a wife-beater may attain wide-horizoned notoriety, but he can never be celebrated. Poets, divines, geniuses in dramatic and lyric art, winners of prizes in literature, orators who enchain the attention of multitudes, and agitators who turn the world around faster than the imperial hand that made it desires it to go, enjoy celebrity.

Were it not a fact that certain adventitious aids and abetments, to what is miscalled fame, are utilized in the apparent interest of the great people of the stage, the original criticism might be allowed to stand as an apt photograph of the vulgar methods employed by low-down actors throughout the world. Unfortunately it is in the province of hostile critics to point to some of our most meritorious, some of our best deserving actors, as chief illustrations of this itch for notoriety.

It would be unbecoming to say that the aches and pains, the unquestioned tortures, endured by Miss Clara Morris, were made known to the public by herself, but that they were made known to the public by somebody is evident. Does Miss Clara Morris to this day tax the patience of her audience, by waits utterly inexcusable, the public are informed the following day by deftly phrased notices that the little lady suffered untold tortures, was compelled to resort to opiates, and that even while upon the stage she was forced to utilize this bottle, that bottle and the other bottle, in order that she might keep faith with the public at all, and give a performance in any way respectable.

Who bruited throughout the land the quarrel between Crane and Robson? It would be extremely unfair to express a belief that either Crane, who is the very soul of good nature and jollification, or that Robson, who is in some respects one of the most quiet, most thoughtful and most courteous of men, rushed to the newspapers, to the gossip venders, with stories of their quarrel, yet the newspapers had it. Who told the reporters that Crane and Robson didn't speak, save upon the stage? How do these details of their business arrangements find their way to the journals of the city? There they are, and we know all about it.

Does Mr. Booth solace himself, and seek refuge from dyspepsia with Radway's Ready Relief, that important fact is at once made known to the public. Who tells it? Where does it come from? In what way does it help the actor? Mr. Booth is celebrated. He has earned his niche in the temple of fame. You may not like his methods, you may not admire his personality—you cannot deny, however, that so far as the world in general is concerned he is to-day accepted as an ideal Hamlet, as the very frame and type of Iago. How does it help him to have it told, as it was in the *Morning Journal* of Sunday last, from his own lips, that in order to keep faith with the public it was necessary for him to ostracize himself from society; that he went to Newport and purchased a place far away from the habitations of other men, and yet so anxious were they to see the lion feed that they built this church, that club, and the other private residence, all about him, and it was impossible for him to be alone.

Now, in what way does that help Edwin Booth?

It won't draw a dollar to the theatre, it won't add one scintilla to his well-earned fame. The most that can be said of it is, that it put a few dollars in the purse of an active and industrious reporter.

If an accident occurs to any man, woman or child upon the stage, no matter how trivial, it is reported in the journals. If an actor loses his purse, as thousands of men lose their purses every day, the story is reported, as though it were a matter of any earthly consequence to anybody but the actor.

Keep the point in view.

How do the stories get to the newspapers? Who tells it? Who starts the gossip? Who retails it? Who not only goes from ear to ear, busybodying himself about other people's affairs, but literally takes the trouble to write the stuff out and send it with his compliments to every newspaper in the city?

Miss Mary Anderson arrived in a steamer on Sunday morning, and the important fact was communicated to every newspaper in the country that night, that the dear girl went to mass in St. Leo's Church. What of it? If she is a communicant of the church, and was in good health, and it was so far along in the day that she didn't care to go to bed, and she had nothing else to do, why shouldn't she go to church? Did she go to church as the actress, or did she go to church as the penitent? Did she go to church because she wanted to utter a petition, to utter a fervid prayer of gratitude for safe deliverance from the storms and beleaguerments of a turbulent passage? I don't know. It is not for me to answer the question. The fact remains, however, that she did go to mass, and the report was sent to the newspapers, leaving us to draw an inference in line with the telegrams from abroad, that she filled Tennyson's pipe with tobacco, and declined an invitation from the Prince of Wales!

It is not fair that an entire profession should be stigmatized because of the idiocies of a few.

Because stories of Bernhardt's amours are hashed up by her press agent, and sent throughout the world; because the operations performed upon the back of Miss Morris are detailed for the delectation of every old gossip in the country; because the substitution of Hamlet's tights for the more attractive garb of Romeo made Mr. Booth seem odder than usual, and that startling piece of information is bruited from one end of the United States to the other; because publicity is given to the very prettiest details of a quarrel between Rudolph Aronson and Francis Wilson; because the dress Pauline Hall wears, when she strides a bicycle, is described with minute particularity; because the nauseating infelicities of this, that and the other actor's divorce procedure are reported at length, because in other words liberties are taken with the names of certain men and women, eminent in the profession and a desire for a notoriety, which they confound with celebrity, induces others, who are able to pay a press agent, to chronicle all their deeds, good, bad and indifferent, is it fair to stigmatize an entire profession as being seekers for that which they are not warranted in expecting through normal and legitimate channels?

Gossip is the bane of the theatre in front and behind.

Gossip, which starts with three humble crows, croaking dismally upon the uppermost rail of a dilapidated fence, grows and grows as it flits and flies, until, with multitudinous flockings, it darkens the air, and makes mountains of assertion from molehills of suspicion.

"Benjamin Harrison, President elect of the United States, can hold his tongue. It is a great talent," says the erudite, the scholarly dean of the journalistic profession, Charles A. Dana.

It is a talent few possess.

It is an attainment, however, that all can acquire.

Mind your own business, hold your own tongue, close your own ears, are maxims fit to be written in letters of gold, not only in every theatre in the land, but in every newspaper office of the country, and in every home of Christendom. You must remember that as usual public interest centres upon the personality of the people of the stage, a fact which is the sole excuse, as I look at it, for the habit newspapers have of chronicling the petty doings of little people.

Two merchants may have a row on Wall Street. No one hears of it. Two women, living in a flat, may differ and scratch and maul, no one hears of it. Two doctors may have a serious falling out, no one hears of it. Two clergymen may differ radically, until they come to personal altercation, no one hears of it.

But let an actor sprain his toe, let him twist his wrist, let him have a vivid visitation of incisive colic, let him sport a new hat, or wear an odd coat, or buy a new dog, or be seen in Delmonico's quietly taking a bite after an evening's arduous work, and the papers blossom with it as gardens do with roses.

That's bad for the newspapers.

It is a nuisance, an infernal habit, and it should be stopped.

But——

But where do they get hold of it?

POINTS.

Prof. Robert R. Raymond, who was buried on Monday in Greenwood, was a life-long student of Shakespeare and a warm friend to the stage. He was originally a clergyman, and was succeeded in a Syracuse pastorate by the Rev. Dr. Palmer, the venerable father—now seventy-six years of age—of Albert M. Palmer, of this city. Prof. Raymond was an intelligent expounder, a graceful reader, a close student, and so gracious in his personality as to win and hold the loving esteem of all who knew him.

George W. Middleton plays the part of a "square gamb." in Harrigan's Waddy Googan admirably.

The good, bad and indifferent scenery in Palmer's Theatre was imported, one and all, by Miss Anderson. We have no scenic artists here, no stage carpenters here—nothing but good, solid silver dollars.

Apropos of my talk, how about the "fetching gown" business of Mrs. Langtry, the silly interviews with "actresses" in our daily papers?

I am sorry to see that Mrs. Chanfrau and Clifton W. Tayleure are in hot water. Tayleure was the best friend Chanfrau ever had.

See Billy Birch in all his glory. Old Solomon wasn't a patch on him.

Fred Solomon's Jailer in the Casino opera is a gem.

Henry Irving is always alive to the niceties of social life. I sent him an invitation, as a personal courtesy, to my daughter's wedding. He might have contented himself by a return card, instead of which he sent a characteristic cable from Leeds, England.

Now that election is over there will be less bustle in the White House. HOWARD.

The Actress Replies

To Nym Crinkle.

'Tis late or 'tis early—the hour
Is after the glitter has flown,
And Genius has hied to her bower
To muse on her greatness alone.
I gaze on the verses you've written,
I clasp in my hand the wan rose;
What wonder my senses are smitten
Ere they seek to be sunk in repose.

Some spirit with peace is investing
This hour that is waiting for light,
There's a calm that is calmer than resting,
I feel it, I own it, to-night;
Can a bud or a blossom then move me
To fancies I knew not to be?
(Perhaps, though, you meant to reprove me
In sending those flowers to me.)

But here in the calm I'm forgetting
All save the desire, the delight
Of lulling my senses, and letting
My soul answer your soul to-night.
I am weary perhaps of the glitter,
I am sate with its glories and gains;
And the sweets I have tasted are bitter,
Conjoined to the strife that remains.

But once as my hand you were holding,
'Twas your voice that made clearer my fate;
"Let your future," you said, "now unfolding,
Bring only your Art as your mate."
I've wooed her, I've won; we are wedded;
My Art is my goddess, my goal;
The words that you spoke were imbedded
Deep, deep in the depths of my soul.

Oh be not the first one to shatter
The idol of you that endures;
Oh let not your pleading voice flatter
My sense with vain hope that allures.
I am kissing the flowers you've sent me,
Don't think that your verses were vain,
Now strength and new hope they have lent me,
To pluck a new pleasure from pain.

SYDNEY ROSENFELD.

Comment.

DON'T THROW MATCHES AROUND.

San Francisco Chronicle.

THE NEW YORK MIRROR devotes an article to a very pertinent subject, the carelessness of people who have to smoke in plays. There is no piece nowadays where somebody does not light a cigar or cigarette, and sometimes it is done behind the scenes, sometimes on the stage. As THE MIRROR observes, a man may light his cigar and throw the match on the stage a hundred times without any harm, but it may come any time that he sets fire to something. It is needless. A gentleman in a drawing-room in a play quite frequently lights his cigar where no gentleman would dream of smoking, and as invariably throws the match on the stage. Fancy a gentleman lighting a cigar and throwing the match on the drawing-room carpet! But when the scene may suit his throwing the match away, there is danger and at best apprehension. The other night Mr. Schiller threw a lighted match on the stage in The Corsair. There was nothing that would burn easily there, but it is safe to say that the entire audience watched that burning match with some degree of anxiety until it went out.

Professional Doings.

—W. J. Hemphries has joined Meade Banks.

—Hugh Gibson has joined Sol Smith Russell.

—Sothern has captured Boston with Lord Chumley.

—Amy Ames and Gus Hennessy have joined the Fashion company.

—Klaw and Erlanger are routing J. K. Emmet for this and next season.

—Sally Cohen says that she is disengaged, notwithstanding a statement to the contrary.

—Imre Kiraly will produce a new spectacle under the title of Birds of Paradise at Niblo's next month.

—May Hosmer and J. K. Hutchinson joined Chapman and Sellers' My Partner company on Monday.

—The Knights of Pythias will occupy the major portion of the Windsor Theatre this (Thursday) evening to do honor to James F. Hoey, to whom they intend presenting a badge.

—The Clay Greene Uncle Tom company has suffered the painful loss of Ed. Claybury's services, according to Manager Goodwin.

—When he has concluded his forthcoming engagement with Modjeska, E. J. Henley will return to this city to play in Under the Polar Star.

—Bronson Howard's play, Shenandoah, was presented in England on the 19th inst. for copyright purposes under the title of The Signal Dispatch.

—Will. S. Rising has been engaged for the tenor role in the new opera, America, to be produced at the Academy of Music, Philadelphia, on Dec. 10.

—George Holland has engaged W. S. Rising, Paul Bous, Adey Gordon and Sylvester Cornish for the opera America, to be done in Philadelphia next month.

—Jules S. Murray, agent of Zozo, writes that the business of that party in the South has been the largest ever done by the piece in that country. Beatrice Golde and Bertha Harvey joined the company recently.

—Atkins Lawrence is receiving commendation for his performance of Jim Blanchard in Among the Pines. The Irish comedy part in this piece is played by John F. Ward, who starred last season in The Doctor.

—Gerard Coventry, the stage manager of the She company, presented Al. Hayman with two volumes of old English comedies yesterday. One of the books was printed in London in 1709, while the date of the other is 1761.

—George S. Knight was taken ill with a fever on the Pacific Coast while traveling with the Evangeline and Corsair companies. Mrs. Knight went to meet him and brought him to Orange, New Jersey, where he will take a much needed rest.

—The following people have been engaged to support Sibyl Johnstone in Washington Life: Horace Vinton, Nat D. Jones, George Sprague, Malcolm Bradly, Nellie Lipscomb, Maggie Fielding, Helene Lowell, Florence Worth and Stella Kingsley.

—Rich and Harris will next season control another specialty company besides the Howard Athenæum organization. The new company will be composed of English artists handed by the Two Mans. The latter artists leave for England on Dec. 1 to secure talent.

—Edwin F. Knowles looks after the spacious Amphion Theatre while Col. Morris runs things at the beautiful Grand Opera House. These separate duties with the necessary managerial councils keep both members of the popular and enterprising Brooklyn firm busy.

—T. Henry French has secured the American rights for Hands Across the Sea, the melodrama by Henry Pettitt, recently produced at the Princess'; also The Balloon, the English farce-comedy, by J. Maxville Fenn and J. H. Darnly, recently presented at Terry's Theatre.

—The projected new theatre in London that was to have been built for Samuel French and Son, has been abandoned for the time being, as the ground desired for the site could not be obtained for the length of time necessary. The plan has been given up until another plot of ground can be secured.

—Harry Macarthy, an Irish comedian and writer, died in San Francisco last week. He was born in England in 1834, and made his first appearance at Barnum's Museum, in Philadelphia, when he was six years of age. He gained his chief popularity out West, where he remained the greater part of his life.

—Colonel J. Armoy Knox, of *Texas Siftings*, is writing a realistic drama for Marie Hilforde. The play will be produced next Spring under the direction of a well-known journalist and manager. Neither time nor money are to be spared in its production and a first-class company will be secured. Miss Hilforde is an industrious and studious actress who deserves success.

—Maude Banks said to a Rochester interviewer the other day: "I see that an interview in the *Post-Dispatch* with Georgie Cayvan has been commented upon in the NEW YORK MIRROR. I am inclined to think Miss Cayvan is the right when she says that the stage has a narrowing influence upon men. In spite of the celebrated names which the paper quotes, though they were great actors, I doubt if they would prove equally great as men of breadth of character."

—London *Life* is one of the many English journals that commended Emma Sheridan's acting in Prince Karl. It says: "She plays what is in itself a very subordinate part—the role of a young lady from Boston, whose principal occupation is to skip about the stage in a delightfully light and airy fashion, to look extremely arch and bewitching, and to interpolate every now and then a few lines or a significant ejaculation which she contrives to invest with so much meaning as to recall very vividly the nod attributed to Lord Burleigh. It is a pity that the piece did not contain a part more worthy of her talents."

THE Christmas Number OF THE NEW YORK MIRROR

WILL BE PUBLISHED ON

Saturday, Dec. 8.

This publication will be complete in itself, and separate and distinct from the regular issue of THE MIRROR on Thursday of the same week.

The great circulation achieved by the last holiday number and the universal favor with which its new form was received have led to even more elaborate preparations this year, and the assurance is warranted that the CHRISTMAS MIRROR for 1888 will eclipse the best of its predecessors in the variety and excellence of its literary attractions, in the beauty and novelty of its artistic features, and in its typographical elegance.

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145 Fifth Avenue, corner 21st Street.

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The Actresses' Corner.

For a very slim figure there is a Directoire modification of the old vest and jacket style. The jacket is of three thicknesses, each thickness cut shorter and smaller than the last. (You remember the triple coachmen capes that used to be worn.) The inside or longest thickness is cut off just above the waist-line. The thicknesses are all quite loose and free from each other. The same idea is carried out in the sleeve. The first thickness is supposed to make the full length of sleeve; the other two are cut, the first about at the elbow, the next a little above, and both are slit straight up the arm to where they enter the shoulder seam. The edge of the longer over-piece shows, of course, beyond the edge of the shorter, along the slit as it does around the arm. The jacket is cut wide to show the entire front of under bodice. This bodice has pleated yoke pointed in front just below the breast line, while below this yoke it fits closely, crossed in double-breasted fashion. A very clever dress! The slim, long waist is displayed, the round of bust assisted in front by the pleated yoke, and breadth across the figure helped by the triple jacket. At the same time unpleasant slimness of the upper arm is concealed by the style of sleeves. There is an evident movement against the long waists which have put our viscera heaven knows where, and made us look out of all proportion besides. A handsome pointed-neck dinner dress is made with a sort of tight-fitting Spanish jacket, the edge of which just reaches the waist-line at the back and rounds up from under the arms till the two points meet and fasten just under the breast line. The triangular space left in front is filled with loosely falling lace or net, confined by ribbons fastened to the edges of the jacket as they meet the waist line. These ribbons tie loosely in front. The sudden, ugly and unnatural concave from breast line to waist in front is thus concealed. A modification of this dress has only one side of the Spanish jacket in front; the other side is all of the loose lace. As to the back! I don't know. Do anything you like. If it's odd, and yet looks as if you meant it to be just as it is, it will be all right.

Hair is dressed most elaborately and all on the top of the head, in the coiffure of the bewitching fashion-plate ladies whose hair "stays so" without hair pins. The girls who have very little hair seem to be the ones in luck just now. All the same, if you have magnificent heavy locks you can afford to laugh and stick to your Greek coil at the back of your head.

No woman whose luxuriant, natural endowments prevent her from following a fashion need be sorry. If you can't wear a triple jacket and a pleated yoke rejoice and don't. If your figure needs such assistance rejoice that fashion permits it and do. We cannot all of us dress in a low-neck bolster case and look like Mme Recamier. Those of us who cannot, may rejoice that the others don't, and dare to. We are so mean to each other, we women, ain't we? "Agnes, do you know Madelaine's new ball-dress waist is nothing but a belt?" "Ah well," returns Agnes, "if I did it, of course, it would look indecent, but with a figure like Madelaine's—well, it's different!"

Shall I finish up with some receipts? I got up the other morning with the something-or-other gland on the side of my neck swollen and very stiff and sore. "Always sleep with the window in your bed room open at the top," that's how I got it. The cold air comes in at the "top," and gently settles down on you all through the night. I could not very well play Lady Macbeth with a neck the size of a barrel, so I sent to the druggist for "something to make it go down." He sent me "camphorated oil"—just ordinary olive oil, I suppose, impregnated with camphor. It made it "go down," took all the soreness out, and more than that—the palms of my hands, after using them to rub the oil on, were like velvet. I wonder I never thought of it before. Camphor ice does too much, so does vaseline, else I should always use them. Camphor is so healing and stimulating to the skin. Its combination with oil is certainly a happy one, and inexpensive. Try it, and see if it does the velvet act for you.

Speaking of oil, it's almost nonsense to try to make the skin on the face nice by mere application to the face of various stuffs. A Turkish bath once a week, or once in two weeks, or if your heart is not all normal, in which case the bath will be dangerous, a good hot bath once a week, and after either of them, a thorough rubbing all over with some pure oil or grease. A rubbing till the surface is quite dry from any extra grease will do your skin—that on the face with the rest—more good than a year's steady application to the face alone.

In the same way, if you want the blood to remember again how to find its way to your cheeks, rub your throat sharply and the neck all around. It will make the skin there white, firm and smooth and will send the blood surging briskly into your face. So also if you have not time to brush all over your head, brush and rub briskly at the back of the scalp and rub the back of the neck. Stimulating the blood vessels there will of course send the blood all over the scalp.

I am told that gin is good for freckles. Sponge it over the face letting it dry on. A friend of mine also finds that for three or four hours after a Turkish bath she hasn't a freckle. This seems too good to be true for everyone.

Here is something for hard corns:

Salicylic acid	1 drachm
Lactic acid	2 drops
Pyroxile collodion	1 ounce

Mix. Any chemist will make it up for you. Apply it daily to the corns. You will soon be able to take them out.

Here also is a way to wash your hair: Make a froth of any pure soap that will froth. Pears' for instance. Beat up with this froth the yolk of an egg and half an ounce of spirits of rosemary in a quart of hot water. Afterward rinse the hair with cold water. A stimulating mixture for the hair, to be applied with a sponge about the roots, three or four times a week, is given below:

Tincture of cantharides	1 ounce
Jamaica rum	3 1-2 ounces
Sesquicarbonate of ammonia	2 drachms
Oil of rosemary	1 drachm
Rosewater tr.	8 ounces

If, when mixed, it is too strong, and causes irritation, add some water.

Here is a freckle lotion from a skin specialist. He knows nothing better for chronic freckles, though like most physicians, he thinks it ridiculous to bother over freckles:

Hydrargi chlor. corrosivi	5 grains
Ammonii chloridi purificati	2 drachms
Mist. amygdalæ amar.	4 ounces

Mix to a lotion. Apply it twice daily with a bit of cotton wool.

I have had so much trouble teaching a girl how to handle my hair, may be a few words about it will be of use. Heavy hair is most easily brushed and combed from a middle parting. If the brush is to penetrate to the scalp the hair should be held loosely and brushed in exactly the direction the hair has been combed. When the front portion of the hair is reached it should be combed and brushed back above the ears or the best intentioned girl in the world will scrape off those shell-like appendages with every other swoop of the brush and comb.

The direction in which the hair is combed cannot be changed all at once or the "roots will be turned" and your head will be awfully sore. Tell the girl to handle your hair quite as if it were her own. "But I feels the pull, mum, as me own, which is a warnin,'" my girl protests. What one is to do about that I don't know.

I wish I were going over to America in the envelope that takes this. England is all very well!—but it's too far off. POLLY.

Professional Rivalry.

Of all the extraneous features which go to make professional life a burden, a care and an abomination, none is so unnecessary, so destructive, so long rooted, so hampering to the mind, wrinkling to the body, and despicable to those not living under its shadow, as the so-called "professional jealousy."

In very truth "jealousy" proper this is not, that mental quality being an aroma which exhales alone from Cupid's ambrosial locks. It is a feeling which accompanies struggle, varying in degree according to the strength of character possessed by the combatants.

It has its rise in a doubt of one's own capabilities to accomplish, and a fear that the natural weakness may be further prevented by outside circumstances and—persons.

The most divine grace that God can bestow upon a person is brains enough. That, nine times out of ten, draws all the others unto it. When just a little short of measure, the constant strife to "keep up" brings into play all the belligerent character muscles, and all belligerence is belittling.

With some this assumes the shape of a vague, restless fear—a desire to be let alone and kept out of sight of all contemporaneous prosperity. Others are not in the least disturbed by the go ahead of those above them, but the successful endeavors of their own set or circle drives nails of fire into their flesh. Others again are cut to the quick only when they see younger or amateur talent ascend to their close proximity, with a possibility of soaring above it.

Some suffer in silence, experience their pangs to themselves, utter formal "ohs" and "ahs" at announcement of so-and-so's story, this or that's style coming into notice. A smouldering animosity this. Some merely leave out of conversation all adjuncts of commendation, knowledge or report relative to certain objects of their disfavor, when such would accrue to their glory or power—an extinguishing performance.

Some "h'm" and "ha" and look unutterable things to offset a rival's praise. Some do not hesitate boldly and on all occasions to speak all they know of a derogatory nature, knowing what they say to be the truth. Some do not hesitate—I do hate to say this, but it is a fact, a very small fact in the great aggregate, but a fact—to speak falsehood when such would militate against the upward career of a co-worker.

Upon the professional ladder are four classes: Those who will at any time descend to the bottom to reach out a hand to those who need it; those who, standing where they are, will clasp an outstretched hand; those who reach out while furiously climbing and shout: "Catch on if you can, but for God's sake don't stop me," and those who halt, even, in their own way to prevent others from coming, and if need be, hurl to the bottom any who may be seeming to approach.

The "jealous," of whatever type, labor a foggy delusion (gradually disappearing as the sunshine of this dear little world grows gradually brighter) that to elevate one's self it is necessary to lower somebody else; that progression works like buckets in a well; that moving bodies naturally must strike, and that at any cost the other one must be quenched.

A king once, in a lust of animosity, had the bodies of his enemies strewn along the road that he might ride over them. A woman had his neighbor's trees felled and a corduroy passage built to his door with them.

From what I know of driving I cannot imagine that either man had a smoother, more unbumped journey for his fiendish gratification.

A commission merchant comes to town. He immediately hunts up the commission district and becomes one of the swarm. I heard a boarding house woman remark a few days ago: "This house is too far removed; to keep boarding-house you must go among the boarding houses."

Not that either of these classes is free from petty strife, but business everywhere realizes the philosophy that the prosperity of each depends upon the prosperity of "the street."

To go deeper than this superficial view of the subject. Distinctive minds, of whatever type, species or color of mentality, are like parallel lines, whose points at no length whatever can possibly converge. This I say of distinctive minds. To be sure each of these may be centres for imitators, copyers, toadies—as gnats around a street lamp in Summer. For very truth said gnats can prove excessively annoying, distracting, disturbing, irritating in their pesky way, but, like the gnat, the influence is short-lived, the interference cannot possibly be permanent.

I cannot imitate your style long enough or steadily enough so that it becomes my own. In the "dropping off" I am the loser, not you. I had better have spent the time inventing a style of my own that would be my own after you had leaped from my side, as you necessarily must do—why?

I did not have your father and mother with their peculiar instincts, drawn from sources still more remote. I have not got your instincts which came to you through them. I did not have your circumstances of birth and training, your school teacher, your lover, minister, acquaintances, friends, each with special bias, creating and directing in you a special bias, leading towards events and circumstances which have gone into the making of your experience.

Instinct, fostered by experience, makes capacity.

Capacity is what individualizes, distinguishes, makes parallel lines of mentality, which go onward and onward and onward side by side and cannot clash.

Capacity deals with the "hows" of action, not the "whats."

You may model the "what to do" all you will. The "how to do" is copyrighted to genius at birth, and is protected by the grand, immutable law of the external fitness of things.

If possessed of this power you can afford to be generous. No one can touch you. If not, no straining combat with others will give you place, or rid the world of those who have it.

FANNIE EDGAR THOMAS.

Gleanings of the Week.

Manager Harris, of Baltimore, has introduced a novel scheme in the way of advertising. In front of all the large billboard stands which he owns he has placed a 1,000 candle-power red electric light, that not only illuminates the stand of printing but the entire street and establishment in front of which it is placed. There is perhaps not another theatre in America that puts out as much printing as is used for the Baltimore Academy. Manager Harris now uses seventy five stands of paper, 400 three-sheet posters, 2,500 lithographs, 1,000 half sheet hangers, and any quantity of small work.

It is related of the late John Clayton, the son-in-law of Dion Boucicault, that he was once implored by a young author to read a play. Mr. Clayton received the play and evidently read it, for the aspiring playwright was handed the following letter a few days after:

"DEAR SIR—I have read your play—Oh, my dear sir! Yours, J. C."

While Daniel Sully was playing an engagement in the Portland Park Theatre recently, Moody, the evangelist, was conducting services in a neighboring hall. It was the week of the Oregon State Fair and the audiences drawn by both these eminent entertainers were made up, in part, of country visitors. One evening at the theatre a young yokel and his best girl occupied front seats. The pathetic scenes of the first act of Daddy Nolan affected them to tears. At the fall of the curtain the young man asked the reporter of a local paper sitting near him, "Is the old gentleman with gray hair and beard Mr. Moody?"

Upon being told that he had got into the wrong hall and was listening to the missionary efforts of Mr. Sully, he explained that he had been directed to the hall to hear Moody, but that this was good enough for him. A week later Mr. Sully and Mr. Moody met in Victoria, B. C., and Mr. Sully told the incident to the revivalist, who appreciated it heartily and expressed his pleasure at meeting a fellow missionary worker.

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F. F. Proctor's Criterion Theatre, Brooklyn, W. D.	Weeks Dec. 17, Feb. 11 and Feb 18
F. F. Proctor's Grand Opera House, Bridgeport, Ct.	Dec. 6, 7, 8, 20, 21, 22.
Grand Opera House, Boston.	
Opera House, Hartford, Ct.	Jan 24, 25, 26.
F. F. Proctor's Lynn Theatre, Lynn, Mass.	Jan. 7, 8, 9, 14, 15, 16.
F. F. Proctor's Grand Opera House, Wilmington, Del.	Jan. 3, 24, 25, 26, Feb. 12, 13, 13.
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